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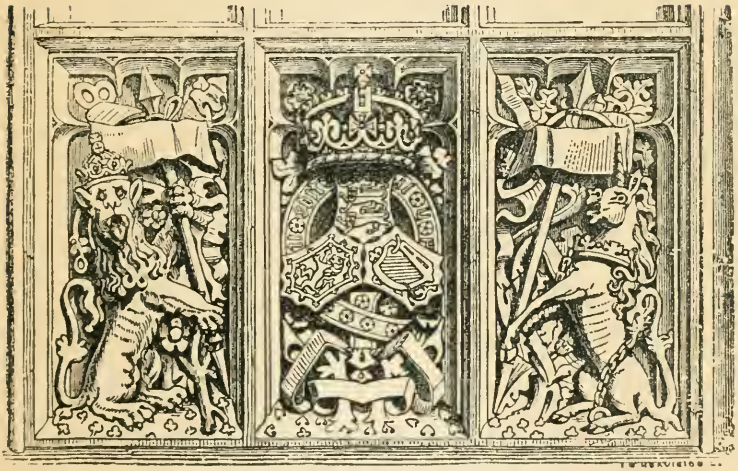
Photo London Stereoscopic Co., Ld.

THE PALACE OF WESTMINSTER, GENERAL VIEW.

GUIDE TO
THE PALACE
OF
WESTMINSTER.



NEW EDITION.

BY PERMISSION OF THE LORD GREAT CHAMBERLAIN.

WARRINGTON & CO.
GARRICK STREET, LONDON, W.C.

NOTICE.

The Public are admitted to view both Houses of Parliament and all the Public portion of the New Palace of Westminster, every Saturday between 10 and 4 o'Clock, by Tickets which are obtainable on Saturdays, between 10 and 3.30. Also on Easter Monday and Tuesday, and Whit Monday and Tuesday; other Bank Holidays not observed.

If either House is sitting on Saturday, the Public are excluded.

PORTIONS OF THE PALACE OF WESTMINSTER ON VIEW TO THE PUBLIC.

The Victoria Tower.
The Norman Porch.
The King's Robing Room.
The Royal Gallery.
The Princes' Chamber
The House of Lords.
The Peers' Lobby.
The Peers' Robing Room.
The Peers' Corridor.
The Central Hall.
The Commons Corridor.
The Commons Lobby.
The House of Commons.
St. Stephen's Hall.
The Crypt.
Westminster Hall.

The Apartments described in the book not shown to the Public, are marked (*) and bracketed.

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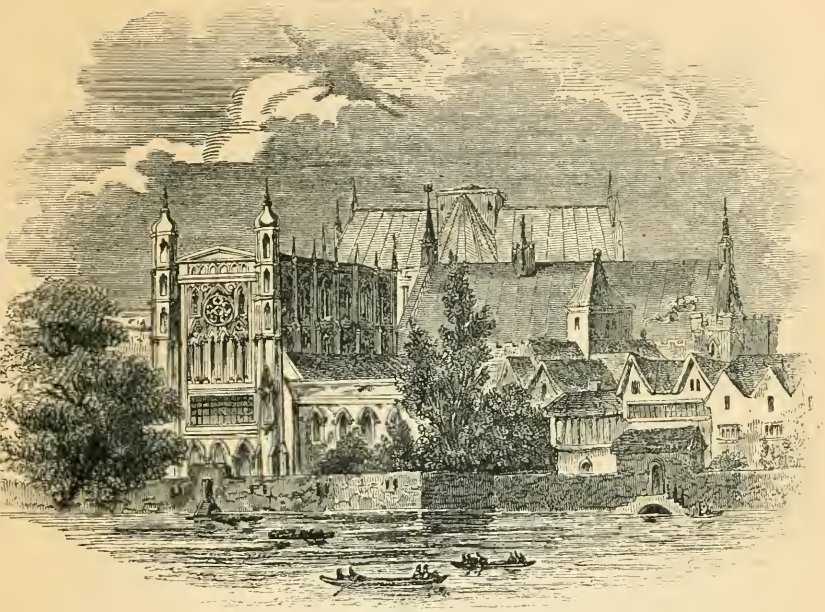
The Publishers are indebted to Chas. Barry, Esq., for the use of the illustrations marked (*) which appeared in the Life of Sir Chas. Barry, published by Mr. Murray.



HOUSES OF PARLIAMENT.—TEMP. CHARLES II.

The Palace of Westminster.

Which is now entirely appropriated to the use of the Houses of Legislature, stands on the same site on which a Royal Palace has existed since the time of Edward the Confessor, who, we are told by Inqulph of Croyland, often held his court here—the Palace was added to by William the Conqueror, and his successor William II built further additions, among which was the Great Hall of Westminster in 1097. This was done in 1097, and the King held his Christmas in the new Hall in 1099. In 1163, Thomas á Becket, then Chancellor of England, superintended further repairs, which were much needed, for Stowe tells us, at this time that "it was ready to have fallen down," but he mentions that after this, many banquets were held there, specially one on New Year's Day 1236, when Henry III. feasted six thousand poor people, and when "triginta millia" 30,000 meat

dishes were put on the table. In 1299 there was a great fire at the Palace, the injury done by which was however restored by Richard II, in the style of architecture of his time. He it was who raised the walls of Westminster Hall, and altered it, and added the present roof, unequalled in the world for originality of conception, scientific construction and beauty of effect. In 1512 there was again a very destructive fire at the Palace of Westminster, from which the Hall and St. Stephen's Chapel, with its crypt and cloisters were nearly the only parts that escaped—the ravages of this fire were never repaired. Some buildings were however added by Henry VIII., who is supposed to have erected the famous Star Chamber, so called, says Stowe, "from the ceiling been decked with stars, gilt," although portions of this were evidently done at a later time, since a doorway and stairs leading to this once dreaded court existed after the last fire, with the date 1602 over the door. In forming the foundations for the New Palace, many foundations and relics of the old buildings were discovered, of which accurate drawings have been made—all the work was composed of that excellent rubble masonry for which our old buildings are so remarkable, so that the greatest labour was required for removing the remains, especially the old river wall extending the entire length of the building, but which was considerably less advanced into the river than that of the new Palace. A plan of the old Palace is engraved in the Vol. 5, of the Vetusta Monumenta, measured in 1823. There is also an interesting one in Smith's History of Westminster.

It was, from the consideration of the great amount of traditional and historical interest which attached to the site, that it was, after much deliberation and the consideration of numerous suggestions on the subject, determined to erect the New Palace on the same spot, after the destructive fire in 1834; and at the opening of the ensuing Parliament one of the earliest measures decided upon was, "that a Select Committee be appointed to

EXTERIOR OF THE HOUSE OF LORDS.—A.D., 1834.

"consider and report upon such plans as may be most fitting "and convenient for the permanent accommodation of the "Houses of Parliament."

It was at first contemplated that the old building might be so far retained that with additions and improvements the Houses of Parliament might again assemble in them: but, on due consideration, this idea was abandoned. In fact it can hardly be said, that this country has ever yet possessed such 'Houses of Parliament,' as may, in every point of view, be deemed worthy of the age and nation; the old Houses were neither suitable in an architectural point of view, nor, as concerned the convenience of the Members of Parliament, constructed in such a way as to be suitable for the great amount and importance of the business. The original buildings, confined and incommodious, had been so altered from time to time that the whole structure was a mass of patchwork.

The Committee made a report in June, 1835, in which, after giving the evidence they had obtained, they came to a series of thirty-four resolutions, referring to the construction of the new Houses of Parliament, in which they stated,

"That it is expedient that the design for the re-building of "the Houses of Parliament be left open to general competition, "and that the style of the building be either Gothic or Eliza-"bethan;" that the plans be delivered in to the office of the "Woods and Buildings, on or before the first day of November, "1835." Moreover, "that in order more effectually to secure "a correct decision upon the merits of the several plans, it is "expedient that an humble Address be presented to His Majesty, "requesting him to appoint five Commissioners to examine and "report generally to both Houses of Parliament upon the plans "offered by competition; and that such Commissioners shall "select and classify such of the plans, being not less than three, "or not more than five in number, as shall seem to them most "worthy of attention, and shall state, if required, the grounds

" upon which the propriety of such selection and classification " is founded."

It having been finally resolved that a structure should be raised which should be as perfect in all its arrangements and details as possible, whilst it should give scope for the developement of national architectural ability; plans were advertised for, and as many as ninety-seven sets of designs were sent. The Committee, after much consultation, selected the plan by Sir Charles (then Mr.) Barry, to which the Commissioners had awarded the first premium, and in May, 1836, reported to the House of Commons that they considered themselves warranted in recommending this plan for adoption; subsequently to the award, however, some alterations were made at the suggestion of the Commissioners as well as of the architect himself, which they considered calculated materially to improve the original.

The commencement of the present magnificent structure which affords, for the first time, a place of meeting for the Parliament worthy of England, was made in the year 1837, when the coffer dam was commenced.

With a view to the selection of the proper stone to be employed in the erection of the new building, the Lords Commissioners of the Treasury authorized, in the autumn of 1838, a commission, including Sir C. Barry, the architect, to make a tour of inspection to the various stone quarries in the kingdom, and also to examine the different stone which had been used in the erection of public and other buildings; and an elaborate report was published of the result of their labours; in which they recommended that the most fit and proper material to be employed was the stone from Bolsover Moor and its neighbourhood. This quarry, however, did not yield the quantity required, and the hard magnesian limestone from Anston, in Yorkshire, which is part of the same formation and of like quality, has been used by recommendation of the same Commission for the exterior of the building, with Caen stone for the interior.

In 1840, the river wall having been erected in Aberdeen granite, and some other necessary foundations made, the first stone of the superstructure, which it may be interesting te some to know, is that forming the south-east angle of the plinth of the Speaker's House, was laid on the 27th of April, but without any public ceremony; from which time the building progressed, till on the 15th of April, 1847, the House of Peers and its adjoining Lobbies was used for the first time. At the commencement of the Session of 1852, the first official occupation of the new House of Commons took place, with which most of the public portions of the building were also opened for their destined use.

In 1841, "a Select Committee was appointed to take into "consideration the promotion of the Fine Arts of this country "in connexion with the re-building of the New Houses of "Parliament;" and in a Report, issued shortly after, they stated, that they had examined during that year many persons well acquainted with the progress and position of the arts, both at home and abroad, and the result of the enquiry carried on with the best and most impartial spirit of investigation tended to direct them to select the FRESCO style as the most eligible and best adapted for the decoration of public buildings; but they had not been able to satisfy themselves that the art of Fresco Painting had been sufficiently cultivated in this country to induce them at once to recommend that it should be so adopted for the New Houses of Parliament. In order, therefore, to assist them in forming a judgment in this matter, they proposed that artists should be invited to enter into a competition in cartoons, and prepared a draft of an announcement on this subject, offering premiums of public money, to which they requested the sanction of Her Majesty, which was most graciously accorded.

It was proposed (and subsequently sanctioned by the Lords of the Treasury), that six compartments in the House of Lords should be decorated with Fresco Paintings; that the subject of

each should be illustrative of the functions of the House of Lords, and of the relation in which it stands to the Sovereign; that the subject of three of the said Fresco Paintings should personify in abstract representations Religion, Justice, and the Spirit of Chivalry; and that the three remaining subjects should correspond with such representations, and express the relation of the Sovereign to the Church, to the Law, and as the fountain of power to the State.

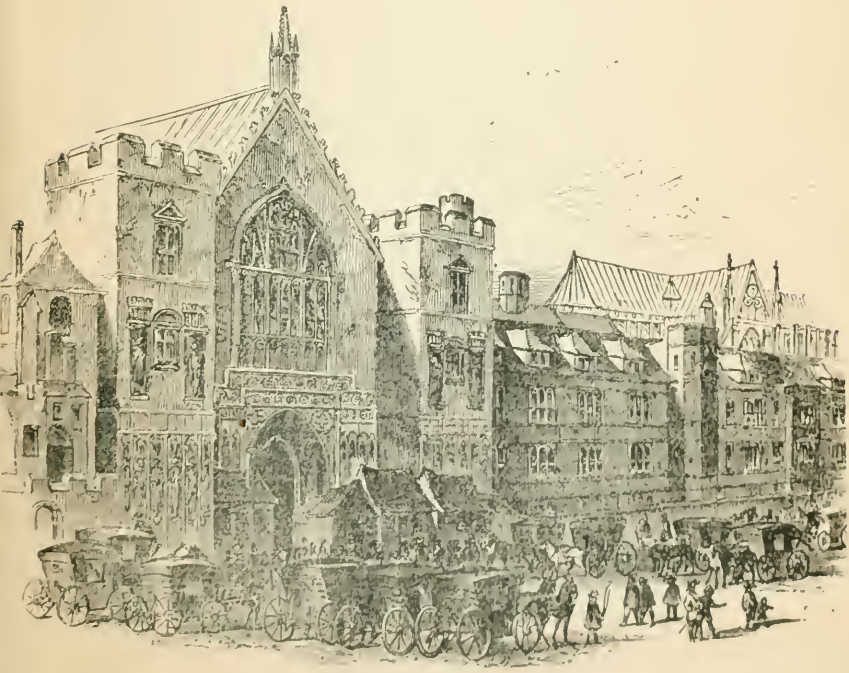
Sculpture was also duly considered, and Sir C. Barry reported respecting the localities in the new Houses of Parliament which might be adapted for the reception of works in sculpture, by which it appears that there were niches in the whole building provided for the purpose of receiving statues, as follows:— In Westminster Hall twelve; in the Royal Gallery, eight; in the Queen's Porch, four; in the House of Lords, eighteen; in St. Stephen's Hall, twenty-four; Norman Porch, sixteen; in the Central Hall, forty-eight, making altogether 130 averaging seven feet high; and he also stated that, according to his proposed arrangements, "the entire number of public monu-" ments that the building and its quadrangles could accommo-" date would be, in isolated monuments or statues, two hundred " and seventy, and in mural monuments and tablets about four " hundred, or, in the whole, six hundred and seventy monuments " of all kinds."

In a subsequent Report the Commissioners were of opinion, that six insulated marble statues might be conveniently placed in St. Stephen's Porch, and twelve such statues in St. Stephen's Hall.

The principal portions of the New Palace which it was proposed to decorate, were the Royal Gallery, St. Stephen's Hall, St. Stephen's Porch, the Queen's (now the King's) Robing Room, the Guard Room, the Peers' Robing Room, the Prince's Chamber, the Peers' and Commons' Corridors, &c., &c., in many of which the decorations have been duly completed.

The Palace of Westminster occupies an area of about eight acres, has four principal fronts, the eastern one being that towards the river, and contains within its area no less than 13 quadrangles or courts for the admission of light and air to the numberless rooms, residences, and offices, of which, besides the two Houses and their adjuncts, it is made up.

Some idea may be formed of the intricacy and extent of its plan, when it is considered that it contains no less than 500 rooms, of all kinds, with separate residences, (some of them of large size,) for 18 different officers of the Houses of Lords and Commons, the principal of these are residences for the Speaker, the Clerk of the House of Commons, the Serjeant-at-Arms, and the Librarian and Usher of the Black Rod of the House of Lords. There is also within the building a suitable Chapel formed in St. Stephen's Crypt for the use of the residents in the building.



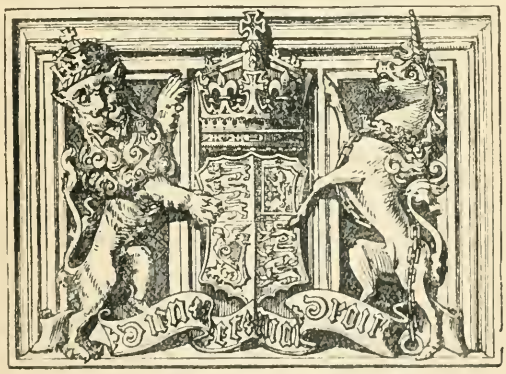
The Exterior.

WE propose in the following pages, for the guidance of visitors, to describe in order all the principal parts of the New Palace of Westminster, the Houses of Lords and Commons; also those portions of the interior to which the public are not admitted.

RIVER FRONT.

The most important façade may be said to be that towards the river, the East Front, it is in all 940 feet in length, of which the projecting portions in wings at the extremities are each 120 feet in length, leaving between them a fine paved terrace, overlooking the water 700 feet long and 33 feet wide; this façade consists of five portions, the centre, which has three stories above the ground floor, and the north and south curtains which each have two stories only above that level, while the wing towers (the beautiful design of which is best seen from the river), are the most lofty portions. The portion of this front which is between the wing towers is composed of bays, separated by hexagonal buttresses, the entire height of the building, richly panelled terminated in hexagonal open worked pinnacles, carrying gilt vanes. The carved decorations have, as is the case throughout the building, historical significancy; the rich band of carving between the windows of the principal and one-pair floors is composed of a succession of the Royal Arms of England in each reign, from William I. to Queen Victoria. These

arms have their appropriate supporters under each dynasty, except in those which precede the time of Richard II., when there were no heraldic supporters to the royal coat, and this want is supplied by human figures, expressing in some way the leading events which mark the various reigns, as for instance, the figure supporting the arms of Rufus bears a model of Westminster Hall, as being founded by him, the supporter to that of Edward III. is a figure of St. George and the Dragon, the order of which was instituted by him—the others in like manner. The band below the principal floor windows has inscriptions bearing the date of each sovereign's accession and decease—while the panels on each side of the coat of arms have sceptres and labels with appropriate badges and inscriptions. In the parapet of each bay is a niche with the figure of an angel bearing a shield. The carved panels to the oriel windows, of which there are six in this front have



the coat of arms of Queen Victoria, which also ends the series, in order to indicate that the building was erected during Her reign. The wing towers are most harmoniously grouped together, and rise considerably above the rest of the roofs; at each angle are rich octagonal stone pinnacles, while the towers themselves are surmounted with steep roofs, with elaborately perforated ornaments in iron at the angles and tops

reminding one of the steep picturesque roofs of some of the chateaux and belfry towers on the Continent, especially in the Low countries.

It may be here mentioned that the roofs of the entire building are of iron framing, involving in many parts most interesting and peculiar construction, and the covering plates are also of iron, galvanized to protect them from rust, so that the principle of making the New Palace as nearly fire-proof as possible, as far as the roofs are concerned has been thoroughly carried out.

NORTH FRONT.

The North Front towards Westminster Bridge has bays and buttresses similar in disposition to that of the River Front, and the strings, windows, &c. range with those, but there are here two lofty windows in place of one in each bay, the band between them as before having coats of arms, which in this part bear the quarterings of the Kings of England between the Heptarchy and the Conquest, (thereby keeping up the above historical illustrations,) with inscriptions of the dates of accession as before, while niches which divide the windows laterally in each bay, have effigies of the Sovereigns whose arms are below. This front terminates to the west, with the lofty Clock Tower, which will be described hereafter.

SOUTH FRONT.

The South Front is of similar design to the North, and has similar decorations chronologically arranged, it terminates westward with the great Victoria Tower.

WEST FRONT.

The Land or West Front is more broken than any of the rest, and presents an effect chiefly striking from its picturesque appearance and the varieties of light and shade produced, while on the other hand the River Front is impressive from its extent and uniform symmetry. This land front embraces the area

THE RIVER FRONT.

Photo London Stereoscopic Co., Ld.

of the Law Courts, which formerly stood there, and the space is now occupied by the addition of rooms and offices of more immediate connection with the business of Parliament.

This portion fronting New Palace Yard, has been recently completed, together with the alteration and improvement of the south gable, of Westminster Hall, St. Margaret's Porch, &c. The pictorial effect of this front has been greatly improved by the alterations made under the superintendence of Mr. John L. Pearson, R.A.

The Stone Carving both of the interior and exterior of the New Palace was executed by the late Mr. J. Thomas.

The New Palace Yard Front is composed of bays, divided by boldly projecting square buttresses, terminating as elsewhere, in rich pinnacles, and this portion of the building is devoted to the official residences of the chief officers of the House of Commons. The figures in the niches of this façade will contain statues of Kings and Queens. By the removal of the houses on the south side of Bridge Street, New Palace Yard was entirely incorporated with the Building, and enclosed by a handsome iron-railing surmounted at short distances by ornamental globe gas-lights richly gilt.*

* "The new Palace Yard being anciently enclosed by a wall, there were four "gates therein, the only one at present remaining is that on the east side leading "to Westminster Stairs—the three others which were demolished were that on "the north which led to Woolstaple, that on the west called Highgate, a very "beautiful and stately edifice, situate at the east end of Union Street, it was taken "down in the year 1706, as was also the third at the north end of St. Margaret's "Lane. Anno 1731." Maitland ed., 1739

The portion of this side opposite Henry VII^ths. Chapel is called St. Margaret's Porch and adjoins the new gable of Westminster Hall, which has been erected considerably south of the old gable, and the great window which was therein has been moved and replaced in the new wall, thus forming a magnificent Porch at the end of Westminster Hall (see St. Stephen's Porch.) The façade between this point and the Victoria Tower, is different in design from the other parts, although accordant in character and disposition, it contains the entrance for the Peers to the House of Lords, Lord Chancellor's apartments, Parliament offices, &c. At the back of Westminster Hall, facing Henry the Seventh's Chapel. stands Baron Marochetti's equestrian statue of Richard Cœur de Lion. A model of this grand work was shown at the Great Exhibition in Hyde Park in 1851, and a number of noblemen and gentlemen subscribed upwards of £3,000 for the purpose of having the statue cast in bronze and presented to the nation. The internal courts of varied design and most picturesque effect, more plainly treated than the external façades, admit light and air to the innumerable rooms in this wonderful structure, while by means of archways connecting these courts, there is afforded facility of access by carriages to all parts of the interior. Numberless towers, oriels, and turrets, add to the effect of the sky-line of the building, whether viewed from the exterior or from the courts; but the three most important towers which deserve special remark, are the Victoria Tower, at the south-west angle; the Clock Tower at the north-west extremity, and the Central Tower, connecting and balancing as it were the other two.

VICTORIA TOWER.

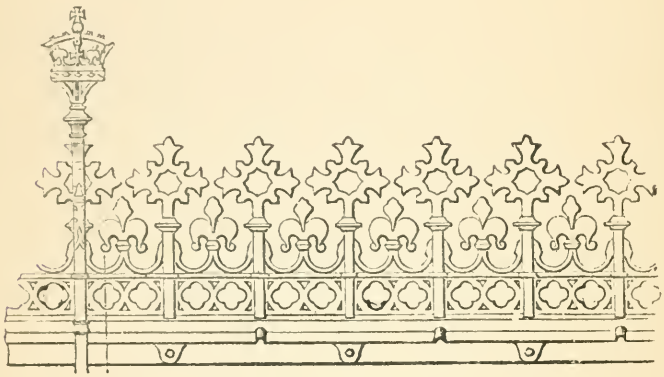
The Victoria Tower is the largest and highest square tower in the world, being 75 feet square and 336 feet high to the top of the pinnacles, and over 400 feet to top of flag staff, intended (when the Sovereign is within the walls,) to bear a Royal

Photo York & Son.

THE VICTORIA TOWER.

Standard of 12 yards long and nine yards wide. Its great mass rendered necessary the utmost care and scientific treatment of the very treacherous ground of its foundation, this is made of solid concrete 9 feet 6 inches in depth, with solid brickwork over that, the whole enclosed and strengthened by piling. The lower part, which is entered by a gigantic archway to the west, fifty feet high, is appropriated to the sole use of the Sovereign, who, when opening or proroguing parliament will always enter here, the Royal Carriage being driven under the Tower to the foot of the Royal Staircase within the Tower. Colossal Statues of the Lion of England, bearing the National Standard flank the portal, while carving, rich and emblematical, adorns the walls and groined roof of the interior. Within the porch and over the Archway on the east side are niches, containing statues of the Guardian Saints of the United Kingdom; St. George of England, St. Andrew of Scotland, and St. Patrick of Ireland; while the similar archway on the north side, which forms the access to the Royal Staircase has niches of accordant design, containing a closed figure of Queen Victoria in the centre, while those on either side, contain allegorical figures of Justice and Mercy, as the two best prerogatives of the British Crown. Recurring to the exterior of the Tower, immediately over the above great entrance, as well as on the south side, is a row of rich niches, the centre one higher than the rest and containing a statue of Queen Victoria, while the others are occupied by her Parents, the late Duke and Duchess of Kent, and other members of the Royal Family. Above these deeply recessed and lofty windows rise, and over them a delicately beautiful tier of arcade work divides them from a second tier of windows above. These have ogee canopies richly carved, and are more deeply recessed in the walls; each of these windows has a balcony, from whence may be obtained views of the river and of the surrounding country, and above these windows again arises a similar arcade of small openings to that below.

The Tower is completed by a pierced parapet of appropriate design, and finishes harmoniously the elaborate richness of every part of its wall surfaces. The roof resembles those to the towers of the river front, and from the centre rises the beforementioned flag-staff, from which the Royal Standard is hoisted upon the occasion of the Queen's Opening or Proroguing Parliament.



IRONWORK ON ROOF.

The whole of the interior of the Tower, above the groining over the entrance, is fitted up with numerous fireproof floors to receive Parliamentary records and documents; the lowest of these floors being fitted as a sorting room, from whence a circular staircase leads to the several rooms in each floor. Access to these rooms is obtained by the staircase turret at the South-east corner of the Tower, as well as by a special door in the Peers' Façade.

The Clock Tower is a structure equally original, but quite differing in design. It is situated at the north-west angle of the building in the new Palace Yard, and it is a curious circumstance and one evidencing the desire of the architect to perpetuate the traditions of this interesting spot, that the well-known Clock Tower of the old Palace, (which has been engraved by Hollar)

stood almost on the site of the present one; this structure was built in the reign of Edward I., and its expense defrayed from a fine imposed on Ralph de Hingham, a Chief Justice of England. An old chronicle of 1657, tells us that "its intent "was, by the clock striking continually, to remind the Judges "in the neighbouring courts to administer true justice, they "calling thereby to mind the occasion and means of its build-"ing." The great bell in it, called "Tom of Westminster," was given by William III. after the Tower was destroyed, to the Dean and Chapter of St. Paul's, and its metal forms a part of the great bell of that Cathedral at present. The plan of the new Clock Tower is square, and its altitude is not far short of that of the Victoria Tower, being 316 feet from high water mark, (Trinity standard) to the top of the Sceptre on its roof; but its design is totally dissimilar; its walls are panelled and buttressed delicately, yet with simplicity; the richest part of its design being in and above the stage of the great Clock, with the beautiful lantern spire which surmounts the whole.

The roof is of cast and wrought iron, after the style and appearance of the other roofs of the Palace, but more fully developed in its ornaments and finishing, gilding and colour being introduced to an extent not elsewhere to be seen in this country, and producing a most striking and beneficial effect.

The Clock itself is, of course, the chief feature in the composition. It is by far the largest, most powerful, and most accurate public clock in the world. It was constructed, in 1854, by Frederick Dent, of 61, Strand and Royal Exchange, London, to designs submitted to Mr. Airy, Astronomer Royal, and fixed in the Clock Tower in 1859.

Some of the proportions of this truly wonderful clock will be interesting. The frame is 15½ ft. long, and 11 ft. 7 in. wide, and the bulk of the space within is occupied by the mechanism for striking the hours and quarters. The frames are carried upon a separate shaft, forming a well for the weights, 174 ft.

high from the ground. The pendulum, which beats once every two seconds, is 13 ft. long and weighs 685 lbs., this is suspended by a steel spring only $\frac{1}{60}$ of an inch in thickness. The pendulum is cased in a special chamber to protect it from the action of the wind. The escapement is of the gravity form upon the principles discovered by the late J. M. Bloxam, Esq., Q.C.

Surrounding the room containing the clock works are passages running at the foot of the four dials, which are an interesting feature. It is only upon passing through these passages that the magnitude of the dials can be realised. Each dial is 22 ft. 6 in. in diameter, and is made of sections of iron bolted together, and glazed with opal glass. The minute spaces are a foot square, and the figures 2 ft. long. The illumination is effected by gas jets attached to the whitened walls 5 ft. behind the dials. The hands are made of copper, accurately poised by means of weights within and run upon roller bearings. The friction is so slight that when detached from the clock the hands can be set spinning from within by quite a gentle pressure upon the bevil wheel. The minute hands are 14 ft. long and weigh with their counterpoises, about 2 cwt. each.

Above the clock room is the crank room, through which pass the wire ropes which raise the hammers of the bells above, and immediately over here is the bell chamber. There, suspended from a massive iron girder in the centre, is the famous "Big Ben," surrounded by the four smaller bells upon which the quarters are struck. The first great bell, which was cast in 1856, called familiarly "Big Ben," from Sir Benjamin Hall, a former First Commissioner of Works, was broken by its own hammer, while temporarily suspended in a timber framework at the foot of the Tower for experiments on its sound and quality. The second Great Bell, cast in 1858 from a design supplied by A. Ashpitel, Esq., architect, by Messrs. Mears, the well-known bell-founders, was equally un-

fortunate, for, shortly after being hoisted into its proper place, at great labour and expense, it met with the same fate as its predecessor. The crack however, did not spread, and after being silent for some time, it is the one now in use.

"Big Ben" weighs 13½ tons, and the quarter bells total nearly 8½ tons. The hammer, which has to be raised and discharged by the powerful machinery of the clock to strike upon Big Ben, weighs 4 cwt.

The clock is provided with an automatic apparatus by which it reports itself by telegraph twice a day to The Royal Observatory, at Greenwich, and its reliability as a standard of Greenwich time can be verified by reference to the Annual Reports of the Astronomer Royal to the Board of Visitors. The arrangement of the striking mechanism is unique. The discharge is so accurately arranged that the hammer actually strikes the bell at the true moment of the completion of each hour. Therefore, as the chimes give timely warning, it is only necessary to listen for the first blow of the hour to obtain an observation practically always within one to two seconds of Greenwich mean time, at a distance the velocity of sound (about 4½ secs. to a mile), must, of course, be allowed for.

The weight upon the going train, *i.e.*, the part driving the hands, weighs only about 2½ cwt., and requires winding once a week. The weights upon the striking parts, one for the chimes and one for the hours, weigh together nearly 2½ tons and the labour connected with the winding of these up is considerable. It takes two men five hours three times a week.

CENTRAL TOWER.

The Central Tower occupying as its name imports the centre of this great building, is different in design from either of the foregoing, it is a marvellous piece of construction, containing the largest octagon gothic vault known where a centre pillar is not used, as is the case in most of the larger chapter

houses of our cathedral cities. The Tower is entirely occupied in the lower part by the Central Hall, of which a description will be found elsewhere; above its stone vault rises a great cone of bricks, faced with stone, which carries the light and beautiful open lantern, rising far above the roofs; this portion of the Tower is used as the air shaft or outlet for the ventilation of the whole of the great building; evincing how possible it may be to covert a necessary and not usually ornamental appendage into a most original and attractive feature.

Besides the Three Towers above described, are many others of varying design and great beauty and character, forming from all points of view from the Courts of the building, pleasing and appropriate features. To complete our survey of the exterior of the building, it is quite necessary to walk through the Courts. They are called, beginning at the north end of the building: 1. The Speaker's Court, so named from its giving access to the splendid official residence of the Speaker of the House of Commons. 2. The Commons' Court. 3. The Commons' Inner Court. Then passing the centre of the building and still in direct communication with the last, we enter, 4. The Peer's Inner Court. 5. The Peer's Court, and lastly, passing under the Bishop's Tower, the Royal Court, from which, access is obtained, either to the south façade of the building, or to the Victoria Tower. There is a second range of inner Courts parallel to the last, and to the west of them, going through them from the Royal Court, in a direction from South to North. These are called:—1. The Peer's Carriage Court.—2. The State Officers' Court.—3. St. Stephen's Court.—4. The Cloister Court.—5. The Star Chamber Court. The last giving access by means of a double carriage archway, into New Palace Yard.

Having thus hurriedly called the attention of the visitor to the principal parts of the exterior, we shall proceed to notice some of the State Apartments of this Royal and National Palace, although, the public are not admitted to some few of the apartments here described to make the series complete.

INTERIOR:

VICTORIA TOWER, THE NORMAN PORCH, THE KING'S ROBING ROOM, THE ROYAL GALLERY, THE PRINCE'S CHAMBER, THE HOUSE OF LORDS, THE PEERS' LOBBY, CENTRAL HALL, HOUSE OF COMMONS, ETC.

THE VICTORIA TOWER.

The internal decorations and arrangement of this Tower have been described; to the left is the ROYAL STAIRCASE, formed of grey granite, simple in its character and imposing from its scale; which leads to the

NORMAN PORCH,

So called, from its being intended to place therein statues of our Norman Sovereigns on the various pedestals, as well as to adorn the panels of the walls with fresco painting of the subjects taken from this period of English history. The beautifully clustered centre shaft and the carved groined ceiling of this apartment deserve attention. The paving of his chamber is inlaid with Devonshire and Irish marble and encaustic tiles, while the seats in the recesses are formed of Purbeck marble, and the risers of Devonshire marble. The door on the right hand leads through an anti-room to the

KING'S ROBING ROOM.

This magnificent apartment is situated at the Southern end of the Palace, and has two entrances, one from the Norman Porch the other from the Royal Gallery. It is about 54 feet in length 37 feet in width, and about 25 feet high, lighted from the South by six windows filled with stained glass.

At the East end of the room raised upon a dais approached by three steps is a Chair of State beneath a handsome canopy of carved oak panelled, and enriched in the soffit with Rose, Shamrock and Thistle, as the badges of England, Scotland and Ireland with the Queen's monogram in the adjoining panels. The front of the canopy has the arms corresponding to the monograms beneath.

Behind the Chair and forming a back to the canopy is a beautiful piece of tapestry with stars, E.R. and knots, the Royal Arms being the centre; the whole handsomely embroidered. The cushion and back of the chair are similarly embroidered on velvet.

The most striking features of the room are the fresco paintings by the late Mr. Dyce, R.A., illustrative of the benefits of Chivalry, the subjects being from "The Legend of King Arthur."

The largest painting is that between the doorways on the north side, representing "*Hospitality,*" the admission of Sir Tristram to the fellowship of the Round Table; to the right of this is the picture of "*Mercy.*" "Sir Gawaine swearing to be merciful and to protect all ladies."

Over the fireplace at the end opposite to the canopy is represented "*Religion*" "the vision of Sir Galahad and his Company;" on the right of which is "*Generosity*" "King Arthur unhorsed is spared by his adversary," and on the left is "*Courtesy,*" "Sir Tristram, harping to La Belle Isidore."

The arms blazoned on the shields in the frieze about the pictures are of the knights of King Arthur's Round Table, and of course apocryphal.

In order to throw some light upon this subject, we insert the following brief notice of the Arthur of history.

He is said to have succeeded his father when fifteen years old as Pendragon or elective sovereign over the chiefs of Britain, and to have vigorously attacked the Saxons against whom he fought twelve battles successfully; afterwards he proceeded against his nephew who had revolted, and who was slain in the conflict. Arthur himself, being mortally wounded was conveyed to Glastonbury, where he died and was buried. The date of these events, is from about A.D. 500 to A.D. 547. Upon this history of the British Chief has been founded the Romance from which the subjects of the pictures are taken. In one of his battles he is said to have slain four hundred and seventy men with his good sword Excalibur and his lance Rou. He is also described as having destroyed the Pagan Temples of the Saxons, and restored the Christian Churches.

Below the frescoes to a height of 6 feet, all round the walls of the room is a handsome panelled dado, with very beautiful bratticing, and by the sides of the windows, pictures and doors, from the floor to the frieze before named, are slender buttress shafts which terminate with elegant niches filled with statues, all of wood.

The upper Compartments of the dado panelling are on three sides of the room, filled with carvings illustrative of the life of King Arthur in the following order, viz:—"Birth of King Arthur"—"Arthur delivered unto Merlin"—"Arthur recognised as King"—"Arthur crowned King"—"Bataille with King Lot"—"How King Arthur gate his sword Excalibur"—"King Arthur wedded to Guinever"—"King Arthur conquering the marvailous giant"—"The Knights of the Round Table vowing to seek the Sangreall"—"The Misadventure of the adder—beginning of the bataille"—"Sir Mordred slain—King Arthur wounded to death"—"King Arthur carried in a barge to Avilion, attended by Queenes"—"Sir Launcelot leaving Dame Elaine"—"Sir Galahad brought unto the siege perillous,"—"Receives the sword with strange girdels"—"Sir Galahad — Sir Percivale — Sir Bors" — "Sir Galahad imprisoned by the tyrant"—"Sir Galahad's soul borne to Heaven."

In the corresponding compartments between the windows, ar panels with arms blazoned.

The ceiling is very richly panelled and decorated with badges of he Monarchs of England, and heraldic devices as bosses carved on the ribs. The ground of the ceiling is principally blue.

The fireplace is of Purbeck marble, having a canopy on each side under which is a metal figure; one representing St. George in combat with the Dragon, the other St. George wearing the robe of victory with the dragon lifeless at his feet.

The doors are very elaborate, and with their hinges and metal work are worthy of notice, as also is the border of the oak floor, which is decorated with heraldic badges, the portcullis and rose at the sides of the floor, with lions at the angles. The floor is inlaid with various woods.

* *THE PEERS' ENTRANCE.*

Not open to the Public.

[Is in the centre of the front towards Old Palace Yard, and is entered from thence under a massive and ornate Carriage Porch with stone groining; from it the visitor enters the outer Hall or Vestibule, communicating through a screen to an inner Hall, used also as a Cloak Room. This inner Hall is divided into central and side isles, as it were, by clustered pillars and groins, and has, from this cause, a somewhat ecclesiastical effect. The windows of the Hall, as well as the panels and windows of the staircase, are appropriately fil'ed with the emblazoned arms of the Peers of the Realm, with the dates of their creation—the earliest may be seen in the windows immediately opposite the Porch. Under an archway at the South East corner of the inner Hall, is seen the Peer's Staircase, from whence, through a Corridor at the East end, an entrance is obtained to the Prince's Chamber, and at the West-end, to the rooms of the Lord Chancellor, and various other officers connected with the House of Lords. From this staircase, through a screen on the North side is a Corridor leading to the Peers' Robing Room.]

THE ROYAL GALLERY.

Photo London Stereoscopic Co., Ld.

THE ROYAL GALLERY.

A magnificent apartment, 110 feet in length, by 45 feet in width and 45 feet high. To this Gallery admission is obtained from the office of the Lord Great Chamberlain to view the Royal procession on its way from the Robing Room to the House of Peers when His Majesty opens and prorogues Parliament; seats rising one above the other extend along its entire length on these occasions—the walls above these seats are to be decorated with a chronologically arranged series of subjects from English history,—two fresco paintings by D. Maclise, Esq., R.A., "The Meeting of Wellington and Blucher, after Waterloo," and "The Death of Nelson," have already been completed in the large panels (see appendix),—while a band of shields emblazoned with the arms of the Kings of England and Scotland runs immediately below the windows; these are filled with stained glass of appropriate design, while a splendidly panelled and decorated ceiling crowns the whole. In the niches of the doorways and bay windows, are placed gilded statues of the English Kings and Queens, as follows—

SOUTH DOOR.
Henry V. and Elizabeth.

NORTH DOOR.
Alfred and William I.

WEST DOOR.
William III. and Anne

BAY WINDOW.
Richard I. and Edward III.

B. PHILIP, *Sculptor.*

It was in this Gallery that the State Trial of Earl Russell took place on July 18th, 1901, the first State Trial in the present building,

Leaving the Royal Gallery we enter

THE PRINCE'S CHAMBER.

Which serves as a kind of ante-room to the House of Lords, where the Sovereign is received on entering by the chief of the nobility.

The large doorway on the South side, the principal entrance from the Royal Gallery, is of lofty pitch, richly decorated, and deeply recessed. Four shields, with crowns over them in

alto-relievo, and bearing the arms of England, Scotland, Ireland, and Wales respectfully, are at intervals in the mouldings on either side of the door, roses filling up the vacant spaces; whilst small labels, on which are inscribed Anglia, Scotia, Hibernia, and Wallia, are under each shield. Around the arch, a series of small quatrefoils is introduced, and the spandrils have quatrefoils with a rose and fleur-de-lis within them. The archway on the north wall corresponds exactly in design to its companion opposite; and contains the statue in marble by J. Gibson, R.A., of European celebrity, of Queen Victoria, * sitting upon her Throne, holding her sceptre and a laurel crown; that is, governing and rewarding: the laurel crown may be considered an emblem of honour conferred upon intellect and valour.

The back of the Throne is surmounted by lions, expressive of British strength and courage; and the footstool is adorned by sea horses, to signify dominion upon the ocean: the horse is an emblem of war.

On the right of the Sovereign stands Justice; on the left, Clemency. The former holds the sword and balance; round her neck is suspended the image of Truth. The expression of Justice is inflexible, while that of Clemency is full of sympathy and sadness—sad, for the constant sins which come to her knowledge; but with lenity, she keeps her sword sheathed, and offers the olive branch, the sign of peace.

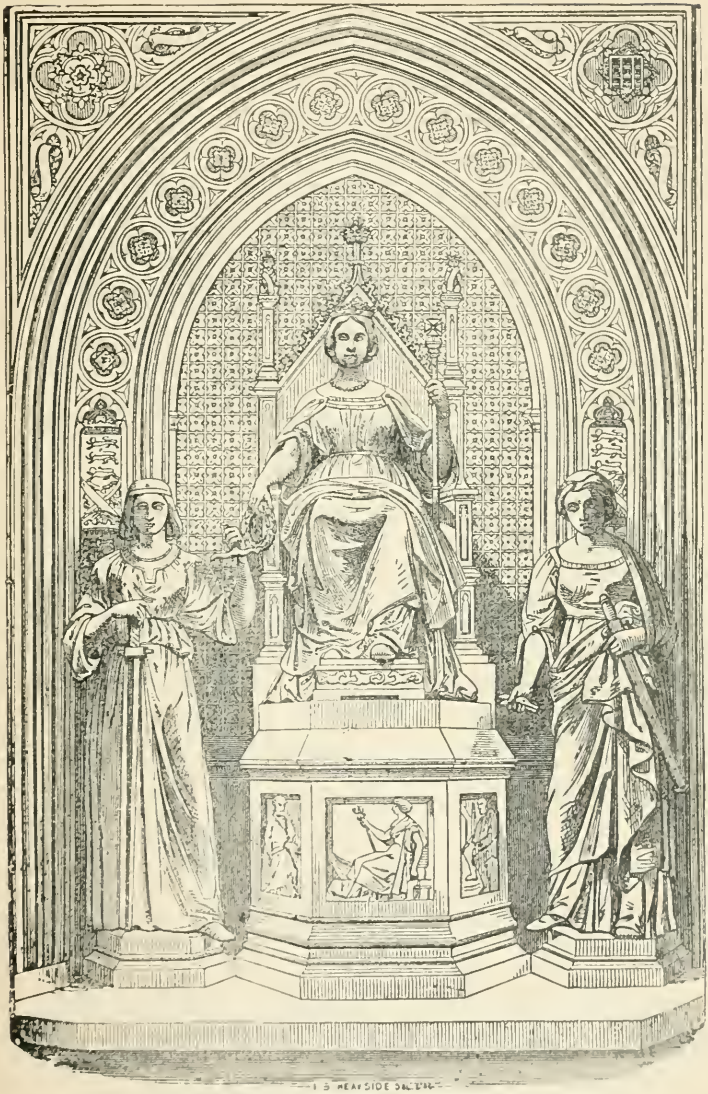
Upon the front of the Pedestal is a basso-relievo of Commerce; upon the right side is Science, designated by a youth pondering over geometry; and upon the left, a figure denoting the useful arts: in the background are represented the steam-engine, the telegraph wires, and other useful objects.

Plato says, "All-seeing Justice; the eye of Justice penetrates into the darkness which conceals the truth."

In Egypt, the judge, when pronouncing sentence of death, put on his neck a small image of Truth: it was of gold.

Clemency must have the power of punishment, therefore she is represented with a sword.

* Mr. Gibson's description—dated *Rome*, 1847.



MARBLE GROUP IN THE PRINCE'S CHAMBER.

BY JOHN GIBSON, ESQ., R.A.

The group although a work of great merit in itself, may we think be considered to detract from the scale of the chamber, as it is suggestive of a much bolder and simpler style of decoration.

Entrance is obtained from the Prince's Chamber to the House of Lords by two doors, one on either side of the Throne. The walls are panelled to a considerable height, having a deep frieze running round the room. On the north and south sides, the walls above the panelling are, at present, covered with drapery of a dark marone, having roses and crowns diapered upon it in gold colour, as a temporary adornment to blank walls, it being intended at a future period, to have tapestry in the vacant spaces between the pillars. The east and west ends have each three windows above the panelling, each window being divided into three lights. The windows are filled with stained glass, of simple design, consisting in each light, of the rose, thistle, and shamrock, surmounted by royal crowns, on a ground of diaper-work; and the whole is bordered by a narrow fillet, having roses at intervals. The effect of these windows is beautiful. The rich colours, and the softened tone of the light which streams through them, give additional magnificence to the decorations of the apartment: in the panelling, on either side of the apartment, is a series fo spaces, nearly square, which are filled with the following bassi-relievi, in bronze, representing important events in the lives of the Queens of England. Six of these spaces occur on the sides of the room, and over each fire-place is a long space or panel, they are occupied with bas-reliefs, the work of Mr. William Theed.

In the two compartments on the east and west sides:

1. The field of the Cloth of Gold.
2. The Visit of Charles V. to Hen. VIII.

In the three compartments on the south side, west of the door:

3. The escape of Mary, Queen of Scots
4. The Murder of Rizzio.
5. Mary looking back on France. (The Escape of Mary occupying the centre panel.)

In the three compartments on the south side, east of the door:

6. Queen Elizabeth knighting Drake
7. Raleigh spreading his Cloak as a Carpet for the Queen.
8. The Death of Sir Philip Sidney, (The knighting of Drake occupying the centre panel.)

On the north side:

9. Edward IV. granting a Charter to Christ's Hospital.
10. Lady Jane Gray at her Studies.
11. Sebastian Cabot before Hen. VIII
12. Catherine of Arragon pleading.

The panels over these bassi-relievi, are filled up with the full length portraits of Sovereigns of England, of the Tudor Family Princes and Princesses of the realm and Consorts of the Kings and Queens:—

Henry VII. (House of Lancaster) — Elizabeth, daughter of Edward IV. (House of York.)

Arthur. Katharine. — Mary. Louis XII. of France—Brandon D. of Suffolk.

Henry VIII.

Katharine of Arragon. Anne Boleyn. — Jane Seymour. Anne of Cleves. — Katharine Howard. Katharine Parr.

Margaret. James IV of Scotland—Earl of Angus.

James V.—Mary of Guise — Frances.

Mary Queen of Scots. Francis II. of France—Earl Darnley.

Edward VI. — Elizabeth. — Mary—Philip of Spain.

Jane Grey—Lord Guildford Dudley.

The frieze above these panels is enriched with oak leaves and acorns, having shields charged with the armorial bearings, properly blazoned and gilded, of the different Sovereigns of England since the Conquest. At intervals, and between each shield, is a narrow label, running diagonally over the oak leaves, on which are the names of the Sovereigns whose arms are delineated on the shields.

The CEILING of the Prince's Chamber is exceedingly rich in decoration. The surface is painted a dark blue. Within the compartments are shields, containing alternately, the arms of England, Scotland, and Ireland; and around them are enriched quatrefoil borders, with fleurs-de-lis and coronals, the former in the central angles, and the latter at the corners. From the variety and richness of the sculpture decorations of this ceiling, and the vivid colours employed in their enrichment, the effect is beautiful, artistically softened by the tone of the stained glass as to be perfectly free from crudity of colour.

The FIRE-PLACES are of very elegant design and elaborate workmanship. The opening for the fire is a low arch, deeply

recessed; the sides and back, incrusted with red and blue encaustic tiles, having the lions of England and the Royal monogram on them respectively. The spandrils of the arch are enriched with Tudor roses, crowned, painted and gilded; and from them flow in graceful arrangement, the thistle and shamrock, also gilded. In a long panel, immediately above the arch, are three quatrefoils, within circles, having in their centres, shields of the arms of England, Scotland, and Ireland; and in gilt letters on blue labels twining under the shields, the respective national mottoes "Dieu et mon Droit," "Nemo me Impune Lacessit," and "Quis Separabit." In the spaces between the quatrefoils are circlets of oak branches, with sceptres and swords placed saltire-wise, intertwined by a cord and tassels. The stove is low and along the top bar are fleurs-de-lis; the back has in relief the Royal Arms of England, with the supporters and crest. The fire dogs are of brass, and represent shields, with the lions of England upon them; the standards being surmounted by regal crowns. The fire implements are of wrought brass, elegantly designed: a raised moulding round the hearth serving in lieu of a fender, besides being made in accordance with the style of architecture of the room. From the Prince's Chamber we enter

THE HOUSE OF LORDS.

The interior of which is, without doubt, the finest specimen of Gothic civil architecture in Europe; its proportions, arrangements and decorations, may be said to be perfect. The size and loftiness of the apartment, its finely proportioned windows, with the gilded and canopied niches between them; the Throne, glowing with gold and colours; the richly carved panelling which lines the walls, with its gilded and emblazoned cove, and the balcony of brass, of light and elegant design, rising from the canopy; the roof most elaborately painted; its massy beams and sculptured ornaments and pendants richly gilded; all unite in forming a scene of royal magnificence as brillant as it is unequalled

The House of Lords is 90 feet in length, 45 feet in breadth, and of the same height. In plan, the House is divided into three parts; the northern and southern are each considerably smaller than the centre which constitute the body or the floor of the House, wherein are the Woolsack, Clerks' Table, &c.; and on either side the seats for the Peers in rows. The southern end is the part of the House in which the Throne is placed, whilst the northern has the Bar for its boundary, and is for the service of the House of Commos, wnhen summoned to the Upper House to attend His Majesty or the Royal Commissioners; and where also, counsel stand during judicial investigations. At the north-west corner is Black Rod's Box. The House is lighted by twelve lofty windows, six on either side, each with eight compartments for figures. The windows are all filled with stained glass, representing the Kings and Queens—both consort and regnant—of the United Kingdom, standing under canopies, classed according to their historical connection, from the reign of William the Conqueror. The rich draperies of the female figures add much to the beauty of the windows. Six of them contain figures of the royal line of England before the union of the crowns; three of the royal line of Scotland, from Bruce to James VI.; and three of the Sovereigns of Great Britain, from the reign of Charles I. in the following order.

THE PAINTED WINDOWS.

ROYAL LINE OF ENGLAND, BEFORE THE UNION OF THE CROWNS.

I.

William the Conqueror.	Matilda of Flanders.	William Rufus.	Henry I.
Matilda, Queen of Henry I.	Empress Matilda.	Stephen.	Matilda of Boulogne.

II.

Henry II.	Eleanor of Guienne.	Richard I.	Berengaria of Navarre.
John.	Isabella of Angouleme.	Henry III.	Eleanor of Provence.

III.

Edward I	Eleanor of Castile.	Edward II.	Isabella.
Edward III.	Philippa of Hainault.	The Black Prince.	Joan of Kent.

IV.

Richard II.	Anne.	Henry IV.	Mary Bohun.
Henry V.	Katharine.	Henry VI.	Margaret of Anjou.

V.

Edward IV.	Elizabeth Wydeville.	Edward, Prince of Wales.	Edward V.
Richard III.	Anne Neville.	Henry VII.	Elizabeth[1]

VI.

Arthur, Prince of Wales.	Katharine of Aragon.	Henry VIII.	Anne Boleyn.
Jane Seymour.	Edward VI.	Mary.	Elizabeth.

ROYAL LINE OF SCOTLAND, BEFORE THE UNION OF THE CROWNS.

VII.

Robert Bruce.	Elizabeth de Burgh.	David II.	Joanna.
Robert II.	Elizabeth Mure	Robert III.	Annabella Drummond.

VIII.

David, Duke of Rothsay.	Marjory Douglas.	James I.	Jane Beaufort.
James II.	Mary of Guelders.	James III.	Margaret of Denmark.

IX.

James IV.	Margaret.	James V.	Mary of Guise.
Mary.	Darnley.	James VI.	Anne of Denmark.

ROYAL LINE OF GREAT BRITAIN.

X.

Charles I.	Henrietta Maria[1]	Charles II.	Katharine of Braganza.
James II.	Mary of Este.	William III.	Mary.

XI.

Anne.	George of Denmark.	Princess Sophia.	George I.
George II.	Queen Caroline.	Frederick, Prince of Wales.	Augusta, Princess of Wales[1]

XII.

George III.	Queen Charlotte.	George IV.	Queen Caroline.
Princess Charlotte.	Duke of Kent.	William IV.	Queen Adelaide.

At each end of the House are three archways, corresponding in size and mouldings with the windows; and on the surface of the wall, within the arches, are the first Frescoes, executed (as wall decorations) in this country, under the superintendance of the Committee for the Fine Arts. Those over the Throne are—

Edward III. conferring the Order of the Garter on the Black Prince ..... } C. W. Cope, R.A.

The Baptism of St. Ethelbert ..... W. Dyce, R.A.

Prince Henry acknowledging the authority of Judge Gascoigne ..... } C. W. Cope, R.A.

The archways at the northern end of the House are very deeply recessed, affording space for the Strangers' Gallery. Between the windows, the arches at the ends, and in the corners of the House are niches, richly canopied; the pedestals within which

are supported by angels holding shields, charged with the armorial bearings of the Barons who wrested Magna Charta from King John. The angels, pillars, pedestals, and canopies, are all gilded, and the interiors of the niches elegantly diapered; above them are corbels, whence spring spandrils to support the ceiling.

The effigies of the Barons who were deputed to obtain Magna Charta from King John, in all eighteen, are placed in the niches between the windows, and the following is a list of the statues and the sculptors who executed the models for the statues.

Stephen Langton, Archbp. of Canterbury William, Earl of Salisbury	J. Thomas.
Henri de Londres, Archbishop of Dublin. William, Earl of Pembroke	J. E. Thomas.
Almeric, Master of the Knights Templar. Waryn, Earl of Warren	P. M'Dowall, R.A.
William, Earl of Arundel Hubert de Burgh, Earl of Kent	W. F. Woodington
Richard, Earl of Clare William, Earl of Aumale	H. Timbrell.
Geoffry, Earl of Gloucester Saher, Earl of Winchester	J. S. Westmacott.
Henry, Earl of Hereford Roger, Earl of Norfolk	J. Thornycroft.
Robert, Earl of Oxford Robert Fitzwalter	F. Thrupp.
Eustace de Vesci William de Mowbray	A. H. Ritchie.

The Ceiling of the House is flat, and is divided into eighteen large compartments; these are each again divided, by smaller beams into four, having in their centre lozenge-formed compartments, deeply moulded. Different devices and symbols carved, fill the lozenges, and all of them are gilded. Amongst the devices, and immediately over the Throne, is the Royal monogram crowned, and interlaced by a cord, the convolutions of which are so arranged as to form loops at the corners; whilst similarly crowned and decorated, the monograms of the Prince of Wales and the late Prince Consort fill the lozenges over their respective seats. The cognizances of the White Hart, of Richard the Second; the Sun, of the House of York; the Crown in a bush, of Henry the Seventh; the Falcon, the Dragon, and the Greyhound, are in

some of the lozenges; whilst the Lion passant of England, the Lion rampant of Scotland, and the Harp of Ireland, fill others. Sceptres and orbs, emblems of regal power, with crowns; the scales indicative of justice; mitres and croziers, symbols of religion; and blunted swords of mercy; add their hieroglyphic interest: while crowns and coronets, and the ostrich plume of the Prince of Wales, form the enrichments more readily understood, and equally appropriate. These devices are encircled by borders, in admirable intricacy; and all of them are most elaborate in workmanship; indeed, so minute in detail, that a glass is required to detect all their beauties. In the vacant corners, between the lozenges and the mouldings of the beams, the ceiling is painted of a deep blue, and surrounded by a red border, on which are small yellow quatrefoils. Within the borders are circles, Royally crowned; and from them proceed sprays of roses, parallel to the sides of the lozenges. The circles contain various devices and shields: amongst the former are the rose of England, the pomegranate of Castile, the portcullis of Beaufort, the lily of France, and the lion of England; and in the latter are the fanciful armorial bearings of those counties which ages since composed the Saxon Heptarchy. Where the lozenges are filled with the mitre, the circles are gules, and charged with a cross; and issuing from the circle are rays, instead of sprigs of roses. The whole are gilded, and enriched by colour. The ceiling is, as may be inferred, most striking in its appearance; the massy tie beams, apparently of solid gold, so rich as they are with that precious metal, and the minute carving which fills up the lozenge-formed compartments, aided by the colours of the devices painted on the surface of the ceiling—unite in producing a most imposing and gorgeous effect.

Under the windows the walls of the House are covered with oak panelling of a varied pattern. In alternate panels are beautifully carved pillars, each crowned with a small bust of one of the kings of England. The busts of the very earliest kings are, of

course, imaginary; but those for which authorities could be found are perfect specimens of portrait carving in wood. The pillars in the southern division of the House have pedestals affixed to them, on which are lions sejeant, holding shields emblazoned with the arms of England. Above the panels, between each bust, runs the following inscription "God save the Queen," in open-worked letters of the Tudor character. A canopy springs from this, the surface of which is gilded and decorated with the armorial bearings of the various Lord Chancellors of England, from Adam, Bishop of St. David's, in 1377, to the late Chancellor. These escutcheons present a remarkably rich and unique decoration; and the variety of colours so displayed is very striking. The arms of the various Sovereigns under whom the Chancellors have held office are also painted.

At the northern end of the House, the episcopal arms fill the spaces of the canopy. The front of the cove or canopy is moulded, and at every space corresponding to the pillars of the panelling is a small carved pendant; above it is a lion's head in strong relief, and thence spring the standards to the brass railing of the Gallery. This railing is of simple but exquisite design. The standards are partly twisted, and between each runs a rail, supported by segments of arches. Admission to this balcony is obtained from the Upper Corridor, by small doorways under each window; and as the doors are panelled like the rest of the wall, and have no distinguishing features to indicate their purpose, it would be impossible to surmise the existence of so many entrances when they are shut. A single row of seats runs along the Gallery. The panelling above the Gallery is very rich in its details. The remaining portion of the panels are filled with vine-leaves and grapes in relief. Two elegantly carved slender pillars, with capitals of varied design, are at the angles of the windows, and one on either side of the doors under the latter; they support a cornice above which a richly carved brattishing runs all round the House.

The centre of the southern end of the House is occupied by the Throne, and on either side of it, below the Gallery, is a doorway, leading to the Prince's Chamber.

The northern end of the House has the Reporters' Gallery over the principal doorway in its centre. The Strangers' Gallery is behind the Reporters'.

The frescoes in the archways at the back of the Strangers' Gallery are—

The Spirit of Justice.....	D. Maclise, R.A.
The Spirit of Religion	J. C. Horsley.
The Spirit of Chivalry.....	D. Maclise, R.A.

From the floor of the House the appearance of this Gallery is eminently beautiful. It projects several feet from the wall, and is supported by five arches, three in the front and one at each end; the central arch in the front being of wider span than the others; the compartments over the centre door having within them the coat armour of the Saxon, Norman, Plantagenet, Tudor, Stuart, and Hanoverian Houses painted on shields; whilst in the compartments over the side door, are the arms of the Archiepiscopal Sees, and some of the Bishopries in continuation of the series of Episcopal arms, emblazoned at this end of the room. The front of the Gallery is divided into three compartments, to correspond to the doorways beneath; within them are sunken panels beautifully ornamented, on which the badges of the different Sovereigns of England are painted. There are two ranges of seats in the Reporters' Gallery, and the front one has accommodation for ten persons. The arches under the Gallery, and the three small arches on either side of it, are hung with the richest and brightest red velvet, and a clock, the face of which is exquisitely enamelled in colours, stands on a bracket in front of the Gallery: the case is beautifully carved.

The Bar is about nine feet wide and three deep; at each corner of which is a post, having on its outer faces the monogram V. R. within quatrefoiled circles. The angles of the posts are orna-

HOUSE OF LORDS.

Photo London Stereoscopic Co., Ld.

mented by moulding. The two inner posts of the Bar are crowned with small figures of the lion and unicorn holding shields; and the two outer are embattled. Affixed to the wall on the right hand of the Bar, is the enclosed and elevated seat of the Usher of the Black Rod: it is panelled and decorated in corresponding style with the extreme ends of the Peers' seats, which have panels of extremely intricate treillage of vine, oak, rose, and thistle patterns, beautifully sculptured and pierced, let into them. That on the left is for Peers' eldest sons, who have also the privilege of standing on the steps of the Throne. The extreme ends of the seats rise in steps, corresponding to the steps on which the seats are elevated, and at their corners are badges of some of the Royal houses of England; the white hart, dragon, greyhound, &c.

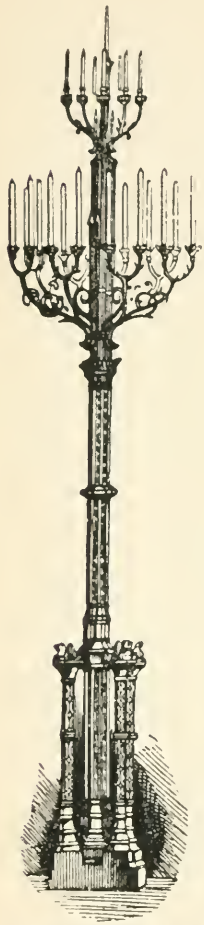
On each side of the House are two doors, one near either end, leading into Corridors. The doors are panelled in the lower part, and filled with open tracery in the upper panels, which are glazed with plate glass.

The Corridors are very handsomely panelled and ceiled with oak, and extend the whole length of the House. Their appearance is singularly rich and effective, the warm colour of the panelling harmonising thoroughly with the stained glass and the rich blue of the carpet; the windows are square-headed, divided by mullions and traceried. The glass is richly diapered, and in labels running diagonally the motto "Dieu et mon Droit," is many times repeated. In recesses opposite to the windows are seats cushioned and covered with red leather. In recesses also, are branches for gas, and opposite the doors leading from the House, globe lights hang from the ceiling.

Above these principal Corridors are others, without any decoration, whence ingress is obtained to the Gallery. This upper Corridor is lighted by small quatrefoil-shaped windows and gas lights are pendant from the roof.

Two magnificent Candelabra of brass rise from the posts at the end of the Peers' seats. They are about twelve feet

and a half high, and consist of a shaft ornamented with a leaf pattern, and supported at the sides by short pillars, crowned with fleur-de-lis: at about eight feet from the ground, the shaft has eight flying buttresses projecting from it, and from them in curves, spring out branches with sockets for lights. Above this series of lights are four others of lesser dimensions, and the whole is crowned by a single light rising from the centre. The workmanship of these Candelabra is most elaborate, and is worthy of their exquisite design. They were manufactured by the firm of Hardman, of Birmingham.

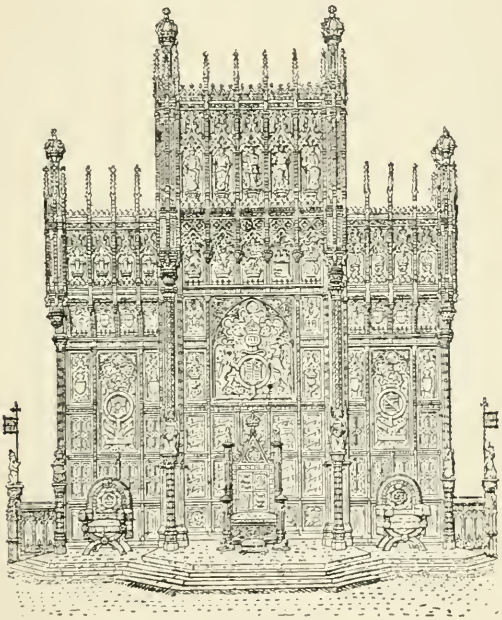


There are two other beautiful specimens of Candelabra, on either side a little in advance of the Throne, which have an imposing appearance. To the topmost coronal they stand about seventeen feet high, of which the pedestal is nearly five feet, and are beautiful specimens of skill in brass working, weighing 11½ cwt. each.

The seats for the Peers are extremely comfortable. There are four rows of seats, each disposed in three ranges, so as to allow of free passage between them. The carpet is green.

The whole of the excellent arrangements for the warming, lighting, and ventilation of the House of Peers, were carried out originally by the architect on a plan of his own, the working of them however, together with the ventilation and warming of the whole building have been entrusted to a resident officer specially appointed by the Government for that purpose.

The Throne is elevated on steps, the central portion having three, and the sides two steps, covered with a carpet of richest velvet pile. The ground colour of the carpet is a bright scarlet, and the pattern is composed of roses and lions alternately. A gold-coloured fringe borders the carpet.



THRONE, DURING REIGN OF QUEEN VICTORIA.

The Canopy to the Throne is divided into three compartments; the central one is much loftier than the others and contains the two State Chairs, one for His Majesty the King, the other for Her Majesty the Queen. The back of the central compartment is panelled in the most exquisite manner. The three lowest panels have lions passant of England carved and gilded, on a red ground; and above them in a wide panel, arched, and enriched with quatrefoiling, are the Royal arms of England, surrounded by the Garter, with its supporters, helmet and crest, and an elaborate mantling, forming a rich and varied background. The

motto "Dieu et mon Droit," is on a horizontal band of a deep blue tint. Above the brattishing is a series of five panels, with ogee arches. The crests of England, Scotland, Ireland, and Wales, richly carved and gilded fill the panels. The ceiling is flat, divided into many small squares. In the centre is the monogram V. R., surrounded by a border beautifully designed and carved. The flat surfaces of the ceiling are enriched by stars painted on them. As before mentioned, the overhanging canopy of the central division projects considerably beyond the sides, and is supported by spandrils rising from octagonal pillars, having small roses and fleur-de-lis wrought in trelliswork, with the most delicate execution upon their several sides. The capitals of these pillars are peculiarly beautiful, having a coronal form, with floreated enrichment. The spandrils are enriched with quatrefoil tracery, and in their angles are representations of St. George and the Dragon, beautifully executed. The sides of the canopy have deeply sunken panels, enriched with shields of the arms of England, Scotland, Ireland, and Wales, most beautifully carved and gilded. Affixed to the pillars supporting the canopy, are octangular pedestals, ornamented with quatrefoils, and having canopied and groined capitals, on the faces of which are shields charged with the escutcheons of England, Scotland, and Ireland. Upon these pedestals are figures of winged angels sitting, and holding shields, with the arms of England enamelled upon them

The panelling at the sides on either hand of the Chairs of State, consists of two rows of open-worked arches with elaborate tracery, and above them other panels filled with floreated enrichments of the most exuberant design.

Much skill has been displayed in the construction of the State Chairs, which are particularly splendid in their enrichments. The one for the King is the Chair which was used by the late Queen. In general outline it is similar to the Chair in which the Sovereigns of England have been wont to sit at their coronations, but in detail it differs widely from its plain prototype.

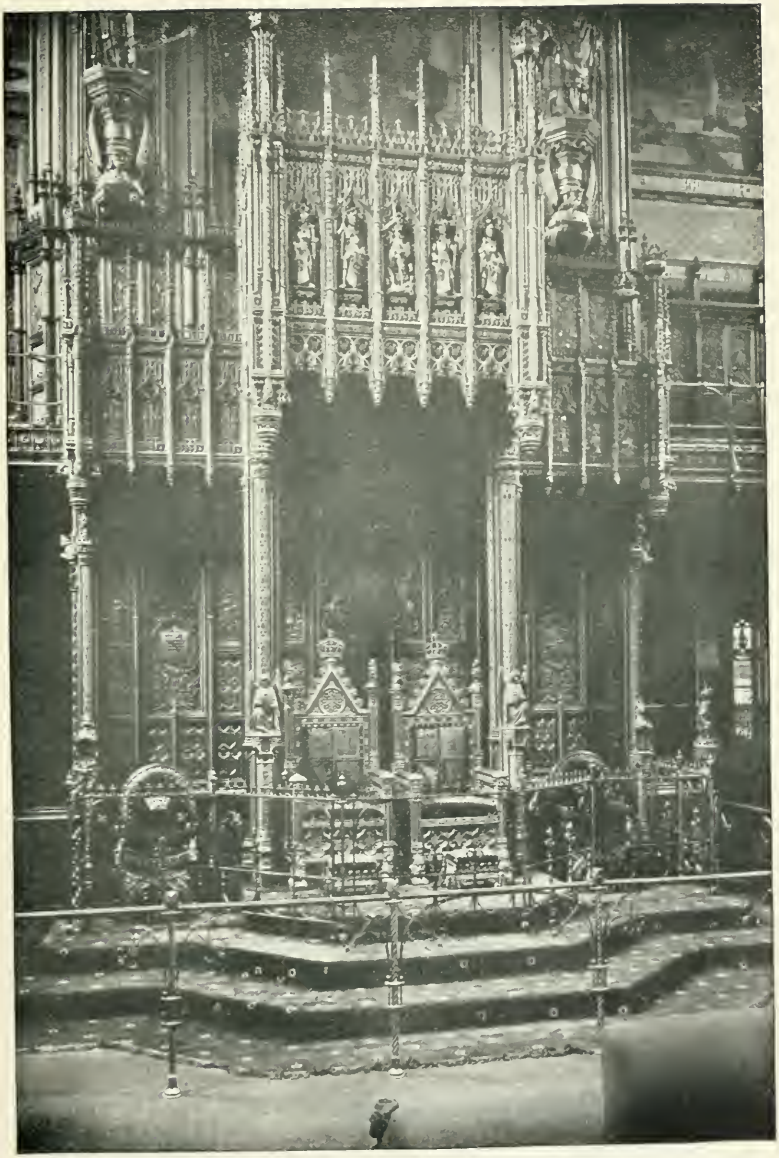
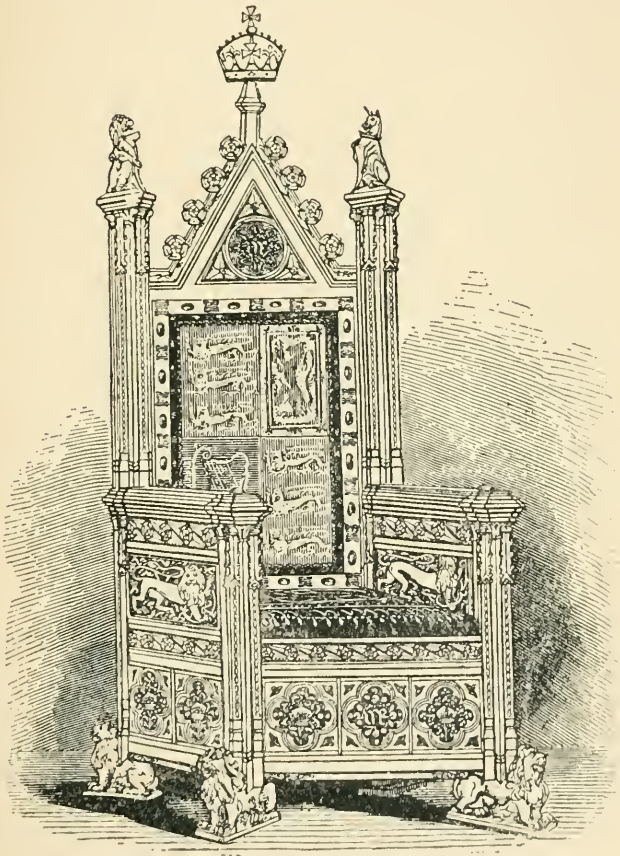


Photo London Stereoscopic Co., Ltd.

THE THRONE HOUSE OF LORDS.

The legs of the Chair resting upon four lions couchant, have pinnacled buttresses on each side, those at the back being, of course, considerably higher than the front ones. The arms



THE STATE CHAIR

are boldly moulded, and in the sunken panels beneath them are lions passant. On moulded capitals, above the pinnacles to the back legs, a lion and unicorn are seated holding scrolls. The back of the Chair is gabled, of lofty pitch; and within it, in a circle, is a quatrefoiled ornament of eight points, having in the

centre, the monogram V. R. entwined by a cord. A broad border surrounds the square part of the back of the Chair, on which are alternately large and brilliant egg-shaped pieces of rock crystal, and lions within quatrefoils enamelled. The addition of crystals as enrichments to the Throne is a peculiarly happy idea, as the effect, and the sparkling brilliancy they impart is very ornamental. Within this border are the Royal Arms of England, worked in embroidery on velvet.

The Chair for the Queen is exactly the same in all particulars, excepting that it is one inch lower, and the quatrefoiled ornament on the back has in the centre a rose instead of a monogram.

The State Chairs on each side are exactly alike in form and general details. The backs are circular-headed, the velvet being embroidered with a Royal Ducal coronet. The cushions to the seats are of crimson velvet, richly embroidered.

As every portion of the Throne and the Chairs is gilded, some idea may be formed of their splendid appearance; and standing under a canopy of the richest design, glowing with gold and colours, they produce a magnificent effect.

The Footstools to the Throne are of oblong shape, about one foot four inches each in length. The tops are covered with the richest crimson velvet, and are embroidered in gold. The pattern is a rose of eight leaves, within a circular border, from whence small roses spray out towards the corners, and the whole is included in a border to the outer form of the Footstool, of fleur-de-lis, &c.

The side compartments of the canopy are like in general architectural detail, but differ in heraldic insignia, the one side having the symbols of the Prince of Wales, blended with its architectural features; whilst the other has those relating to the Prince Consort. On the pedestal on the right side, is a lion holding a shield, on which the arms of England are displayed; and on that on the left side, is a unicorn holding a shield similarly charged.

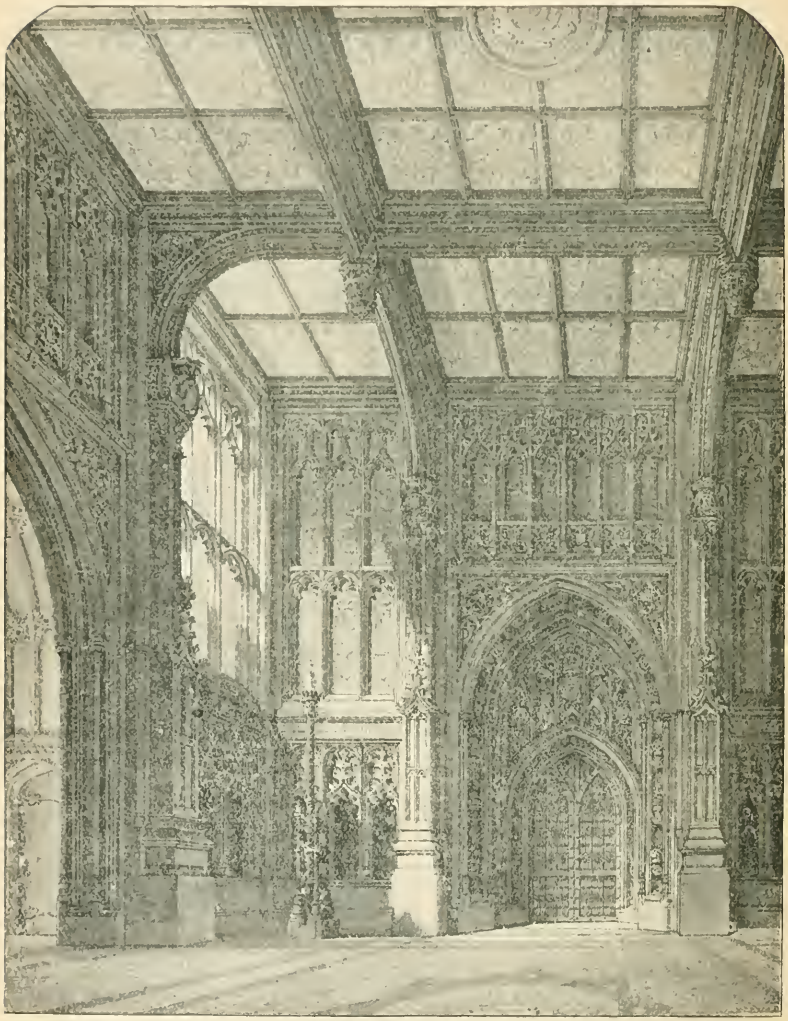
The panelling is similar in both compartments, the lowest row containing fanciful bands, with rich foliage interwoven: the second and third series quatrefoils; and the fourth richly traceried ogee arches. Within the quatrefoils P. W. and P. A. respectively are carved and gilded, relieved by a deep blue background. The arches in the upper row have shields of arms helmeted and crested with Royal crowns. Tall arched panels display the armorial bearings of the Prince in gold and colours, surrounded by the Garter, and having crowns above them. On blue labels, under the arms, are the respective mottoes "Ich Dien," and "Treu und Fest," in slightly raised letters The arched coves above are each divided into four panels by enriched ribs, the two central panels containing shields helmeted and mantled, on which in the Prince of Wales's Canopy, are the armorial ensigns of the Principality and the Royal Arms of England; and in the late Prince Consort's are the escutcheons of Saxe Coburg Gotha and England; the two outer panels have lions and unicorns sitting and holding banners displayed, on which are the triple ostrich feathers on an azure ground, and a red cross on a white ground respectively.

THE PEER'S LOBBY.

Entering the Peers' Lobby, which is the chief approach to the House of Lords, the visitor is struck with its magnificence: the decorations, both architectural and pictorial, are extremely elegant and appropriate, though of course, less elaborate than those of the House. In plan, the Lobby is square, each side being divided into a wide central, and two small arched compartments.

The wide central compartments on either side, have lofty arches or doorways, all of precisely similar proportions and arrangement. The doorways on the east and west sides correspond with each other in detail, having quatrefoils in the spandrils,

with the rose and portcullis in their centres. Above each arch is a series of six arches, separated by small buttresses with pinnacles: within them are painted the arms of the six

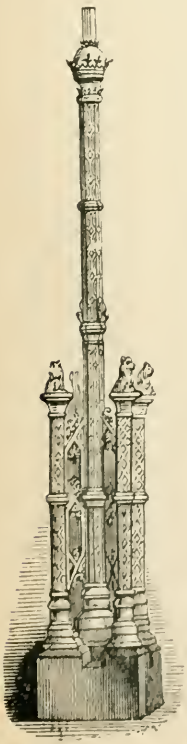


THE PEERS' LOBBY.

different Royal lines who have swayed the English sceptre—the Saxon, Norman, Plantagenet, Tudor, Stuart, and Hanoverian—

each surmounted by a Royal Crown. Below each arch, and forming as it were, a base to it, is a small panel quatrefoiled and bearing in its centre a shield, on which the initials S.N.P.T.S.H. are painted, to correspond with the armorial bearings above them. The north doorway opens into the long corridor leading to the House of Commons; whilst the eastern and western open into corridors, connected with the Libraries and other rooms. The doors themselves are of oak, the hinges and locks being of brass.

At the corners of the Lobby are magnificent standards of brass for gas lights. They consist of a shaft about twelve feet high rising from a plinth of black marble; from each corner of which rises a small circular pillar to support the shaft, crowned with a lion's head. Every part of the pillars and shaft is elaborately worked out in lozenges and hexagons, with quatrefoils. The shaft is surmounted by a wrought coronal for the gas jets. The standards are gilded, relieved by gilt bronze. The representation will enable a correct idea to be formed of these works of art.



The East, West, and North entrances have recessed doorways, with arches of lower pitch, to correspond in general character with the south door, but of much plainer design. Each recessed doorway is divided into three parts — a central and two narrow compartments. In the central one is the doorway; above it the wall is formed into three quatrefoil panels, having within them, shields containing the arms of England, Scotland, and Ireland, royally crowned and with blue labels, on which are Anglia, Scotia, and Hibernia alternately. The doors are of oak, richly panelled and

having plate glass in the upper panels. Over the east and west doors are clocks, the dials of which are beautifully enamelled in white, gold, and blue. On either hand in the thickness of the wall are small doorways, which lead to the staircase, to the galleries, and to the small rooms.

The South door opening into the House of Lords corresponds, in its general form, with those on the other side of the Lobby, having six arches over it, embellished like them, with the Royal armorial bearings; but in the details of the archway itself, the utmost magnificence is displayed. The arch is deeply moulded, whilst at intervals, Tudor roses, very boldly sculptured in alto-relief, royally crowned, give richness to the whole. Recessed about four feet is another arch, but not of so lofty a pitch as the the external one, and within the mouldings of this, oak leaves gilded, are introduced. The space over the arch is divided into five compartments, the central one quatrefoiled, and bearing in its centre a shield of the Royal arms of England, surmounted by a crown, and having the motto "Dieu et mon Droit," on a blue label; whilst, in the panels on either side, likewise quatrefoiled, are the lion and unicorn, each bearing a small banner: roses and thistles fill up the other panels whilst shamrocks form a cresting round the arch; and as all parts are coloured and gilded, the effect is magnificent.

The massive brass gates under the South door especially deserve notice: they are splendid specimens of intricate and masterly workmanship by Hardman; in weight 1½ tons, and are only equalled in beauty of design and workmanship by those to the tomb of Henry VII. in Westminster Abbey of the 15th century.

The encaustic Tiled Pavement from the richness of the colour is particularly striking; it was manufactured by Minton, in Staffordshire. The marble margins of the floor, with that of the centre, is the produce of Derbyshire. The texture of these marbles is equal, in all respects, to the finest jasper; surrounding

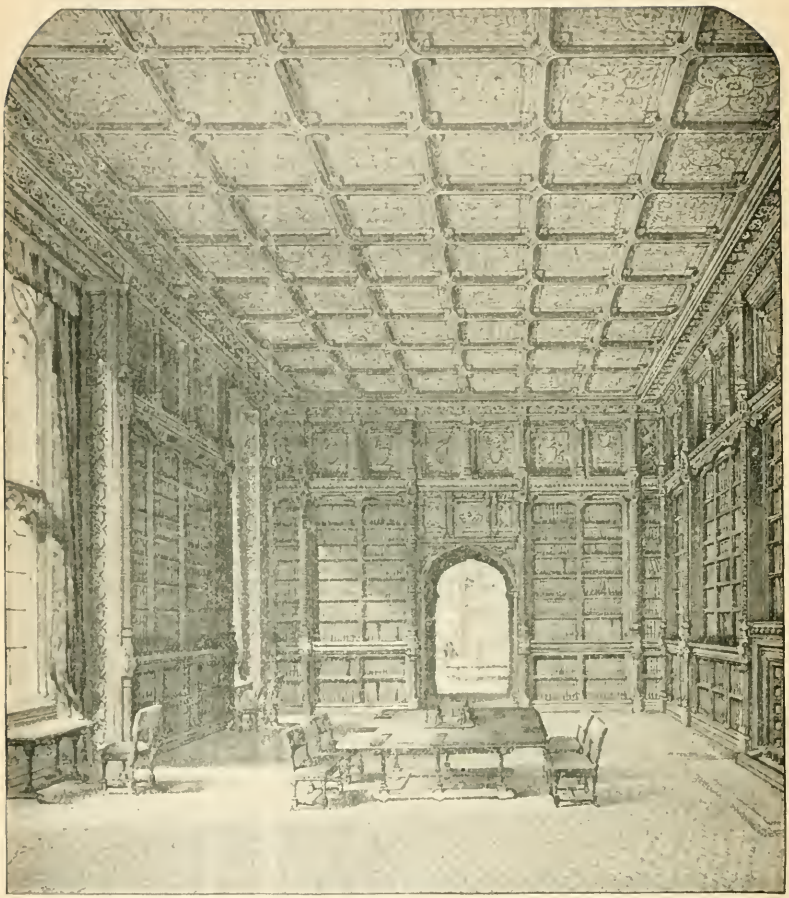
the centre is a very fine enamel, inlaid with brass by Hardman. The stained glass windows represent the arms of the early families of the aristocracy of England, and were also manufactured by Hardman. This Lobby is thirty-eight feet square, and thirty-three feet in height.

Leaving the Lobby by the archway on the east side, a corridor brings us to the Refreshment Rooms—these are conveniently arranged, the one as a Dining Room, the other as a Tea Room, the double screen in the centre, dividing and yet connecting these rooms, and which is so great an ornament to them, forms a waiting room for the attendants and gives access to the Kitchens, which are immediately under it. By means of a staircase connecting them and also by an hydraulic lift, for raising and returning dishes, the utmost convenience and dispatch is ensured. Proceeding to the end of the corridor from which these rooms are entered, we gain entrance to the

* *PEERS' LIBRARIES.*

Not open to the Public.

[This magnificent suite of rooms has been arranged with the utmost attention to the comforts and convenience of its occupants, every portion is complete and harmonious, and even every article of furniture in the rooms has been designed and manufactured in strict accordance with the architecture, indeed, we could quite fancy ourselves in one of those artistic and lordly apartments of olden time, once to be found in the old mansions of Henry's and Elizabeth's time, such as Nash or Cattermole delighted to paint, but few of which known now remain in their pristine state. The walls are completely lined with bookshelves in dark oak, while, above the shelves is a frieze, the panels of which have the armorial bearings of the Chief Justices of England, arranged according to date. The ceiling is covered with panelling, harmoniously and elaborately painted, while the recessed windows giving a fine view of the Thames, are most inviting places for quiet study.]



PEERS' LIBRARIES.

From the Peers' Lobby the opposite door conducts to

THE PEERS' ROBING ROOM.

Which it is proposed to decorate with Frescoes, illustrating Human Justice and its development in Law and Judgment. The following are the subjects:—

In the single compartment on the West side:

1. Moses bringing down the Tables of the Law to the Israelites.

In the two small compartments on the East side:
2. The Fall of Man.
3. His Condemnation to Labour.

On the South side, in the larger compartment:
4. The Judgment of Solomon.

In the two smaller:
5. The Visit of the Queen of Sheba.
6. The Building of the Temple.

On the North side, in the larger compartment:
7. The Judgment of Daniel.

In the two smaller:
8. Daniel in the Lion's Den.
9. The Vision of Daniel.

These Frescoes are by the late J. R. HERBERT, R.A.

Returning to the Peer's Lobby, the archway on the north side, gives access to the Peers' Corridor, corresponding with the Commons' Corridor immediately opposite in the Central Hall, the walls of which are filled with frescoes.

THE PEERS' CORRIDOR.

The subjects of the Fresco paintings in this corridor, the work of the late C W COPE, 1856-66, are as follows:—

The burial of Charles I.

The expulsion of the Fellows of a College at Oxford for refusing to sign the Covenant.

Basing House defended by the Cavaliers against the Parliamentary army.

Charles I. erecting his Standard at Nottingham.

The Parting of Lord & Lady Russell just before his execution.

The Embarkation of the Puritan Fathers to New England.

The setting out of the Train Bands from London to raise the Siege of Glo'ster.

Speaker Lenthal asserting the Privileges of the Commons against Charles I., when the attempt was made to seize the five Members.

We thence pass into the

CENTRAL HALL.

A vast apartment, sixty feet diameter, octagon on plan, and vaulted over with stone; the panels formed by the intersections of the enormous ribs of the roof are inlaid with Venetian glass mosaic in various devices, the Rose, Shamrock, Thistle, Port-

cullis, Harp, and other Royal badges being introduced, the whole forming with its varied and beautifully sculptured bosses a most pleasing and striking effect. The four panels over the the great door-ways are also to be filled with glass mosaic pictures of the four patron Saints, St. George, St. Andrew, St. David, and St. Patrick; one of which, St. George is completed from the cartoon of E. J. Poynter, A.R.A. Each of the eight sides have moulded archways, the jambs of which are decorated with a series of beautifully designed niches, which are filled with appropriate statues, as follows :—

NORTH DOOR.

Isabella, Queen of Edward II	Richard II
Henry IV	Anne of Bohemia, Q. of Richard II
Edward III	Philippa, Queen of Edward III

SOUTH DOOR.

Elizabeth, Queen of Edward IV	Anne, Queen of Richard III
Edward V.	Henry VII
Richard III	Elizabeth, Queen of Henry VII

EAST DOOR.

Johanna of Navarre, Queen of Henry IV	Henry VI
Henry V	Margaret, Queen of Henry VI
Katherine, Queen of Henry V	Edward IV

WEST DOOR.

Edward I	Isabella, Queen of King John
Eleanor, Queen of Edward I	Henry III
Edward II	Eleanor, Queen of Henry III

These eight arches contain alternately, great door-ways giving access to all parts of the building, and enormous windows which give light to the Hall; these windows are filled with stained glass, illuminating the walls and floor with many coloured light, and have a gorgeous effect — special attention should be directed to the very beautiful encaustic tile pavement of the Hall, with its appropriate inscription, "Except the Lord keep the House their labour is but lost that build it," given in the latin of the vulgate; unique in its effect, and evidencing as do the pavements in this material in different parts of the building, that there is no lack of power in our present manufacturers when their abilities are really called out to vie with the most elaborate and artistic effects of decoration of this kind of former times. The carved stone screens with inscriptions below the windows also give access to different parts of the build-

ing. Upon the floor of this Central Hall the following Marble Statues, with Stone bases, have been placed:—

SUBJECTS.	ARTISTS.
Earl Russell	Boehm.
Sir Stafford Northcote	Boehm.
John Bright	A. Gilbert.
Earl Granville	H. Thornycroft, R.A.

Leaving the Central Hall by the archway to the east, we enter a square chamber called the Lower Waiting Hall, paved also in tiles from the factory of Messrs. Minton, and bearing the inscriptions, "Virtue prevails," and "Love and Fidelity to our country;" from this there is access to a large apartment occupying the centre of the river front, called the Conference Hall, from it being the appointed place of meeting of delegates from both Houses of the Legislature on certain occasions. From the Lower Waiting Hall an octagon staircase, the effect of which is very generally admired, leads to the Upper Waiting Hall; on the first landing of this staircase is the statue of the late Sir Charles Barry, the Architect of the Palace, by J. H. Foley, R.A. The Upper Waiting Hall is of the same size as the lower one, and was chiefly remarkable for the fresco paintings with which the walls were adorned; they are now, however, deteriorated so much, that with one exception, Sir J. Tenniel's "St. Cecilia," it has been thought necessary to cover them up.

SUBJECTS.	ARTISTS.
Chaucer: "Griselda's First Trial of Patience."...	C. W. Cope, R.A.
Spencer: "St. George overcoming the Dragon."	G. F. Watts.
Shakespeare: "Lear disinheriting Cordelia." ..	J. R. Herbert, R.A.
Milton: "Satan touched by Ithuriel's Spear."...	J. C. Horsley.
Dryden: "St. Cecilia."	J. Tenniel.
Pope: "The Personification of Thames."	Edward Armitage.
Scott: "The Death of Marmion."	Edward Armitage.
Byron: "The Death of Lara."	C. W. Cope, R.A.

THE COMMONS' CORRIDOR.

The subjects of the fresco paintings in this Corridor are as follows :—

Alice Lisle concealing the Fugitives after the Battle of Sedgemoor.

The Sleep of Argyll.*

The Lords and Commons presenting the Crown to William and Mary in the Banquetting Hall.

The Acquittal of the Seven Bishops

Charles II. assisted in his Escape by Jane Lane.

The Executioner tying Wishart's book round the neck of Montrose.

The Landing of Charles II. at Dover, 26th May, 1660.

Monk declaring for a Free Parliament.

* See Woodrow, *Church History*, book 3, c. 9, s. 9.

HOUSE OF COMMONS LOBBY.

A spacious and rich apartment, about forty-five feet wide each way. Like the Lobby of the House of Lords, it is square on the plan, having each of its four sides symmetrical, and each containing an archway, giving access to those parts of the building pertaining to the House of Commons; that to the north being the entrance to the House itself—that on the south to the Central Hall—through the Commons' Corridor, which, like the Peers' Corridor before described, is decorated with frescoes, an instalment only of the whole being yet completed.

The archway on the south side of the Commons' Lobby, leads to the Refreshment Rooms, &c., and that on the west to the Cloisters we have spoken of. Carved open screens, bearing the words "Domine salvam fac Reginam," on each side of these various archways, part off the Post Office, Vote Office, and other apartments connected with the daily business of Members, while windows over these, rich with stained glass, bearing the coats of arms of various boroughs returning Members to Parliament, give light to the interior—the roof is of dark wood and massive in its character, while the flooring is paved with encaustic tiling, with the motto "God Save the Queen" introduced.

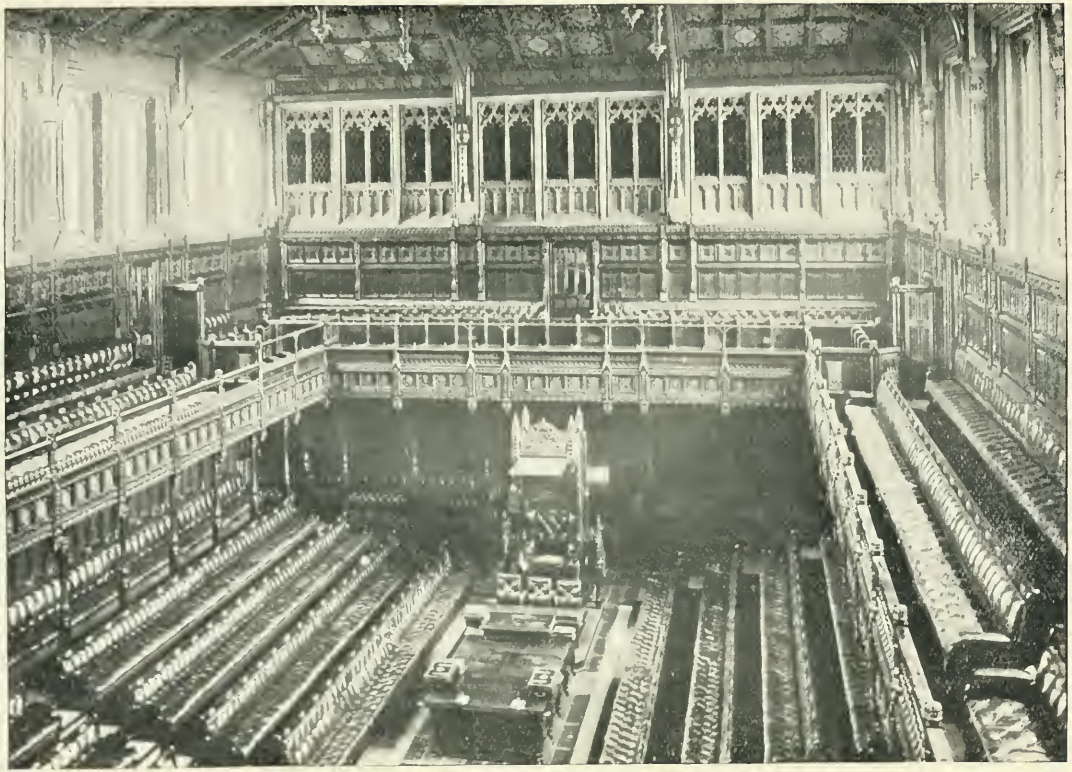
SPEAKER'S CORRIDOR.

We now enter

The House of Commons.

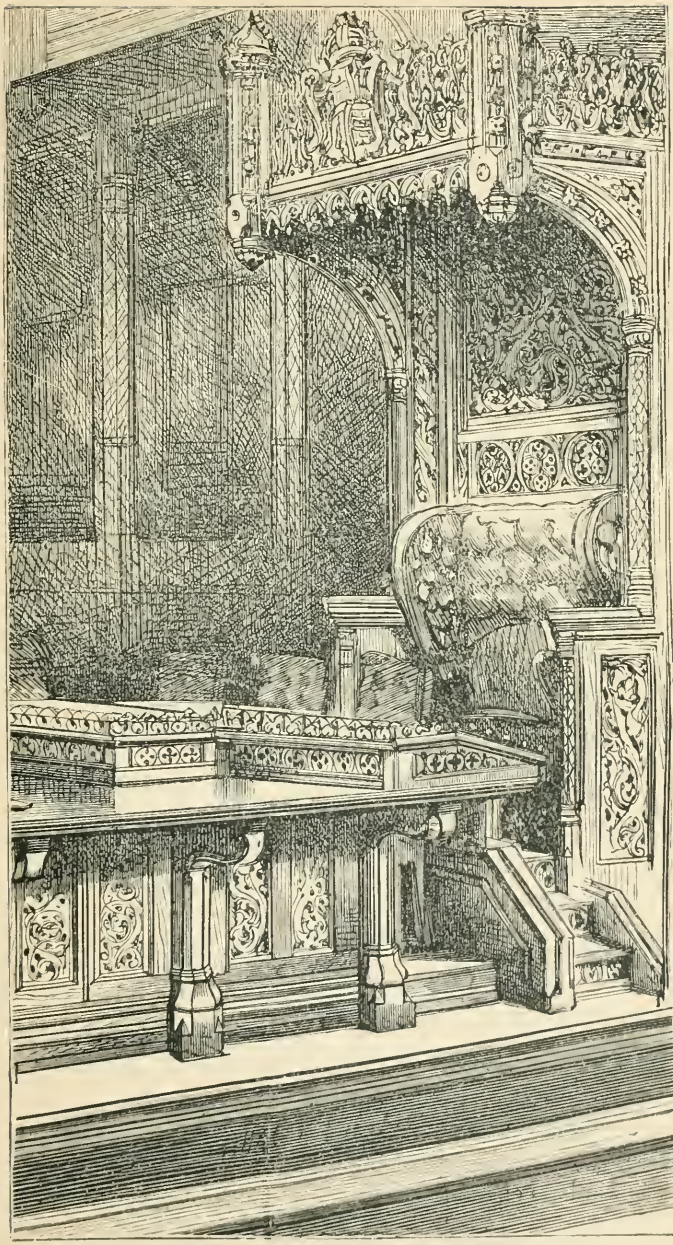
An Apartment of original composition and striking character, befitting place from the care bestowed on every part, both as respects the most studied convenience of the Members, as well as on the harmonious arrangement and design of the whole to the most minute detail, for the affairs of deep interest, not only to England, but to all the world, which are here delibcrated upon and settled. The House is arranged in somewhat similiar manner as respects the floor, as the House of Peers, except that there are here no cross seats, and the table on which the mace rests during the sitting of the House, occupies the place of the Woolsack, the seats too, which rise one above the other on the sides of the House are returned at the Bar end, and altogether from the compactness with which everything is arranged, there is more an air of business than in the House of Lords the size of the apartment on the floor is seventy-five feet long, forty-five feet wide, and forty-one feet high to the centre of the ceiling, the size being made as small as possible (consistently with occasional necessities), for the purpose of speaking and hearing without effort during the average attendance of Members, which amounts to about three hundred.

The Chair of the Speaker, which bears the arms of England, is at the northern end opposite the Bar; the Ministerial seats are on the front bench to the right of the Speaker, the leaders of the opposition occupying the front bench opposite; a special seat placed at the Bar end, looking towards the Speaker, is the official post of the Serjeant at Arms, always occupied by him or his Deputy during the sittings. There are seats behind the Bar on each side for the use of those Peers or their sons, who may wish to be present at the debates. A Gallery with a double tier of seats runs along each side of the House for the use of Members, the communication between them being at the south end; at this



THE HOUSE OF COMMONS.

Photo York & Son.



TABLE, HOUSE OF COMMONS, AND SPEAKER'S CHAIR.

end there is a deep gallery, extending a very considerable way back, the front row of which is appropriated to the use of the Diplomatic corps; behind this there is a considerable space for those fortunate enough to obtain Speaker's orders, and between this and the ornamental stone screen at the end, the place is destined for the use of strangers, gaining admittance by means of orders from Members; the Gallery immediately over the Speaker's Chair is divided into a certain number of separate seats for the reporters of the daily papers, while, behind them is accommodation for the reporters in waiting. For the first time in the history of Parliament, a specific place has been assigned for the use of ladies, but as this is still considered against parliamentary regulations, and as they are only there as it were by courtesy, their seats are placed behind the ornamental brass trellis in the stone screen at the north end; connected with these seats there are commodious retiring rooms, so that the comfort of the fair politicians is cared for in reality, if not in appearance. In the old House, the only place where ladies could go was in the space above the roof over the chandeliers, when peeping down from the extreme height, and bearing as long as they were able, the heat and smell arising from the lamps, many ladies of rank have passed several hours. The House of Commons is more plainly decorated, at least, as respects colour, than the House of Lords, but it will be seen on a close examination of the delicate carving with which it is covered, that on every portion there has been expended no less an amount of thought and labour; the prevailing colour of the whole is rich oak, heightened to a slight extent by the decorated panels of the ceiling and the emblazoning of the coats of arms, which bear the royal cognizances of our Sovereigns in succession arranged along the front of the gallery.

The windows of the House are filled, as elsewhere, with stained glass, the rich colours of which relieve the somwhat monotonous colour of the oak work, and by mellowing the otherwise painful

glare of light, contribute to increase the general effect of magnificence. It was, we understand, proposed by the architect to decorate in colour on a gold ground, the coved under-side of the Galleries, emblazoning thereon the armorial bearings of the Speakers of the House in chronological order, but as yet nothing has been done, except to prepare the ground from a fear, lest in gaining splendour the House should appear to lose its business-like appearance—we cannot but hope, however, that the designs of the late architect will be carried out in this respect, as the series of arms would have much historical interest, apart from the effect of colour being evidently desirable at this point. The ingenious and elaborate specimens of ornamental brass work in the chandeliers for gas, with which the House was first lighted, have been replaced by a mode of lighting through the panels of the ceiling after a plan of Mr. Gurney's, which is considered by some of the Members to be more pleasant to the eyes, although the effect on the room artistically is far from satisfactory. Very costly and elaborate provisions for ventilating and warming the House and its Lobbies were formed under the direction of Dr. Reid, who although appointed at an early stage of the building to ventilate and warm the whole, ceased to act in the year 1846, in consequence of a report of a Committee of the House of Lords, from that part of the new Palace devoted to their use, as well as from all other parts of the building, except from the House of Commons and its immediate adjuncts; and the ventilation and warming of the building, with this exception, was left entirely to the architect. Appliances have been provided for managing the ventilation of the House of Commons, either by admitting fresh air from large chambers when it is mixed and warmed below the floor, which has cast-iron plates perforated for this purpose over the whole area—or from above the ceiling through the carved ornament of the beams and spaces left around every panel for this purpose.

Along both sides of the House are the Division Lobbies, that

on the west side being for those who say "Aye" to any motion put from the Chair; that on the east to the "Noes;" these Corridors are plainly and substantially fitted up with oak panelling, the stained glass in the windows is of less elaborate character than that in the House, but in its effect, at least, equally beautiful. There are also Corridors over these, connected by several doors with the Galleries of the House, these however are divided by oak framing into different rooms, which are for the convenience of Members

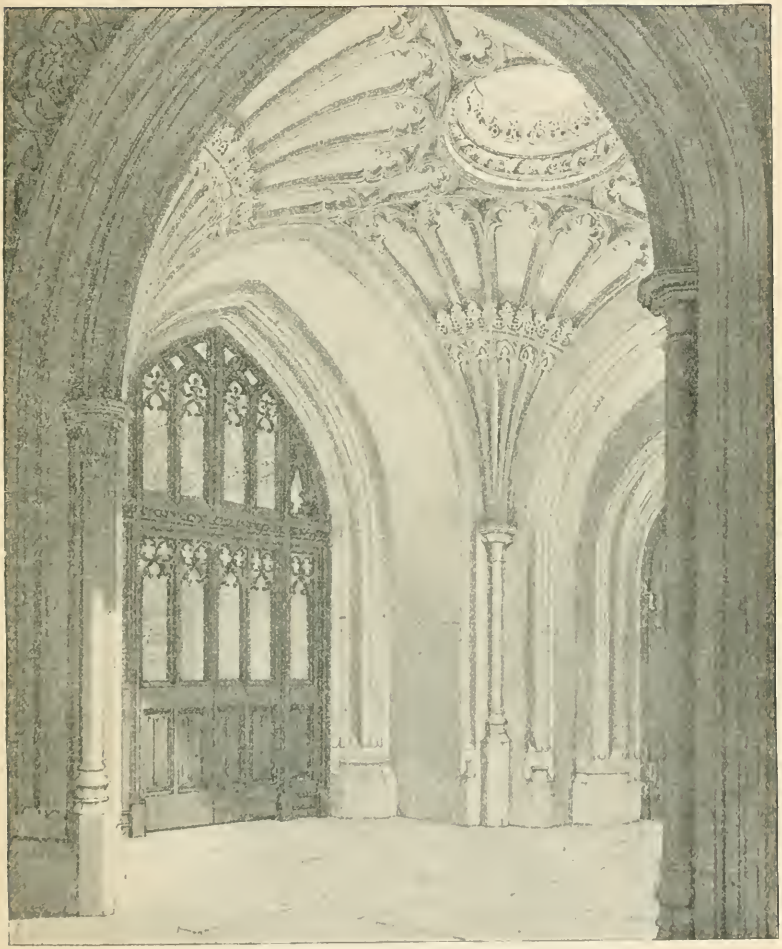
The windows here also are filled with delicately flowered quarries and stained glass—stairs at either end communicate with the Corridor below. At the Speaker's end of the House behind the Chair, are two small chambers, one for the use of the Members of the Government to hold conferences with each other during discussions when need arises—the other for the use of the opposition for similar purposes—this door also affords access, by means of a long corridor to the official residences of the Clerk of the House of Commons, and the Serjeant at Arms, who all have accommodation provided in that portion of the building as before-mentioned, which faces new Palace Yard. The Speaker's Residence occupying the entire wing tower at the north end of the River Front, is also in connection with the same Corridors. Returning to the House Lobby, the visitor may leave it by the archway on the east side, and enter a Corridor leading to the

* *REFRESHMENT ROOMS.*

Not open to the Public.

[Which consist of two long apartments of similar arrangement to those of the House of Lords, one being a Dining room for Members only, the other for Strangers accompanied by Members, divided by a carved oak screen, from which communication for the attendants with the Kitchen below is obtained; the panels of the ceilings are enriched with appropriate decorations of fruit, flowers, &c.]

The same corridor from which these Rooms are entered also leads to the Libraries.



ENTRANCE TO REFRESHMENT ROOMS.

* *HOUSE OF COMMONS LIBRARIES.*

Not open to the Public.

[The rich and beautiful design of which, combined with the appearance of the most complete comfort, commands almost universal admiration. Oak bookcases with well furnished shelves extend from the floor to near the ceiling, rollers for maps of all countries are ranged around; the recessed windows

looking towards the river afford convenient retiring places for study—the thick carpets prevent noise—the perfume of Russia leather pervades the atmosphere—works containing the most minute and varied information, bearing on almost every subject brought under the notice of Parliament are available at a moment's notice, and in short, every possible inducement of convenience and utility is afforded to that section of members who devote their time and best powers to their responsible duties. To those, however, who have time to look around them, and to the visitor, the series of panels which will be filled gradually with the portraits of our most distinguished statesmen, which extend all round the rooms over the bookcases, the varied designs of fanciful characters with which the ceilings are decorated—the minute and beautiful carved wood work—the quaint and characteristic fire-places with their shining brass fire-dogs—the peculiar design of the carpets, which, with all other articles of furniture throughout the new Palace have been manufactured from the designs of the architect, the curious old fashioned, though comfortable chairs, and the rich hangings of the windows form altogether a "tout ensemble," which carries back the imagination, perhaps, more than any other part of the building to those times of feudal magnificence, in the style of which both the new as well as the old Palace at Westminster has been conceived, and which may now be denominated our National style of Architecture.]

Leaving these rooms, we pass a small Staircase, which gives access for the Members to

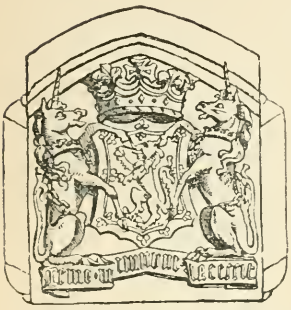
* *THE SMOKING ROOMS.*

Not open to the Public.

[A luxury provided for the first time in the new Palace; these are fitted up with strict relation to their peculiar use, with floor of encaustic tiles of varied colour and design; the walls for six feet high from the floor are also lined with coloured China slabs; clustered stone pillars support the roof, which is formed of hard polished cement, and all is done to avoid materials which absorb the smell of smoke, and yet render the rooms a cheerful and comfortable retiring place; it immediately adjoins the magnificent river Terrace, so that a quiet cool promenade is thus available during the heat of a summer session.]

ST. STEPHEN'S HALL, WESTMINSTER HALL, HOUSE OF COMMONS LOBBY, HOUSE OF COMMONS, REFRESHMENT ROOMS, LIBRARIES, ETC., ETC.

ST. STEPHEN'S HALL.



Leaving the Central Hall through an arched doorway on the west side we enter St. Stephen's Hall which occupies the site, and is of the same dimensions of the old St. Stephen's Chapel, the history of the fortunes of which have been strange indeed. It was founded by King Edward I. as the Chapel Royal of the Palace, and was almost rebuilt with great magnificence by Edward II. and Edward III. in the rich architecture of their period.

It was nearly cotemporary with the beautiful Sainte Chappelle of Paris, and the arrangement of these two buildings, their use and the style of their architecture were curiously parallel; both were originally built for Chapels Royal, attached to the Palaces of the Sovereigns of the two countries, both were built over crypts or lower chapels, both have been desecrated, our St. Stephen's having been appropriated to the use of the House of Commons for its sessions from the time of Edward VI. while the French Sainte Chappelle was long used as a depository for the national archives. The French example (more fortunate in its destiny than our own) has been faithfully restored, ecclesiastically as well as architecturally, while our St. Stephen's Chapel only survived the fire of 1834, a perfect wreck, and though some of its beauties were thus after being long hidden restored to light, the whole structure was in so ruinous and dangerous a condition that its removal was inevitable. Great anxiety was expressed at the time for its restoration, but the objections to this course were fell

to be insuperable. The traditions of its pristine dedication are, however, still kept up by the name of St. Stephen's Hall, as it is now called, as well as by the character of the architectural sculpture of its beautiful stone vault, the bosses of which have subjects taken from the life of St. Stephen. The windows are filled with similarly appropriate glass, while it has not been thought an unfit memorial of its having long been the arena where our best and wisest statesmen of former days acted their parts, to erect marble statues on the several pedestals, to those men to whom England owes her gratitude for their patriotism and public virtue, and whom their country delights to honour, the whole of which are now completed as follows :—

SUBJECTS.	ARTISTS.
Selden	J. H. Foley, R.A.
Hampden	J. H. Foley, R.A.
Lord Falkland	John Bell.
Lord Clarendon	W. C. Marshall, A.R.A.
Lord Somers	W. C. Marshall, A.R.A.
Sir Robert Walpole	John Bell.
Lord Chatham	P. M'Dowell, R.A.
Lord Mansfield	E. H. Baily, R.A.
Burke	W. Theed.
Fox	E. H Baily, R.A.
Pitt	P. M'Dowall, R.A.
Gratten	L. Carew.

The panels under the windows are to be filled in course of time with frescoes, as also the large arched recesses at either end; the floor is paved, as elsewhere, with appropriately designed encaustic tiling, so that even now, and still more when complete, the effect of this fine Apartment must excite the admiration of the stranger, and cause the less regret for the loss of the old Chapel.

Inscriptions on brass tablets affixed to the walls of the Hall, and marks inserted in the floor, indicate the space formerly occupied by the House of Commons within the Chapel, and the sites of the Speaker's Chair, and of the Table of the House.

The tablet affixed upon the north wall of the Hall, near to

the entrance leading from the Central Hall, bears the following inscription :—

"The walls of this Hall precisely correspond with the ground plan of St. Stephen's Chapel, founded by King Edward I^st., and completed by King Edward III^rd., A.D. 1292—1364.

The Chapel was set apart during the reign of King Edward VI^th., 1547—1553, for the use of the House of Commons; and the last day on which the House sat within these walls was the 25th September, 1834. On the 16th October, 1834, the Royal Palace of Westminster, of which St. Stephen's Chapel formed a part, was destroyed by fire; the Great Hall and the Crypt, with its adjacent Cloisters, being alone preserved.

The four marks ⅋ placed in the floor of this Hall on a line with this Tablet show the position of the Speaker's Chair,* and the four marks ✠ that of the Table of the House of Commons." (See Appendix.)

The inscription on the tablet affixed upon the northern wall of St. Stephen's Hall near to the entrance into St. Stephen's Porch indicates that,—

"This Tablet, and the corresponding Tablet on the opposite wall, mark the partition which separated the House of Commons from the Lobby of the House."†

Beneath this Hall is

ST. STEPHEN'S CRYPT.

The more proper name of which is or was, the church of St. Mary Undercroft, once a very richly ornamented and still a beautiful building, which has been most carefully restored. This crypt was in former times sadly abused, while the beautiful Chapel above was occupied as the House of Commons, part of the crypt was converted into a coal cellar, while another part was in use as the Speaker's State Dining Room. Considerable interest was some years since excited by the discovery of the embalmed body of an ecclesiastic, built into a rough recess in the north-east

* It may be recalled to mind that when King Charles Ist. made the famed attempt to arrest the Five Members of Parliament in the House of Commons, 4th January, 1641-42, he addressed the House, standing on the step of the Speaker's Chair.

† Bellingham, who shot Mr. Perceval, the Prime Minister, as he entered the Lobby on his way to the House, at a quarter-past 5 o'clock, 11th May, 1812, awaited the arrival of the Minister, standing on the spot occupied by Burke's Statue. *R.E.P.D.*

angle of the crypt underneath the window sill; the body was found wrapped in many folds of cere cloth, and having a carved oak episcopal staff lying diagonally across the breast. The ingenious researches of Mr. Pettigrew, the well known antiquarian, apparently established the remains to be those of Stephen Lyndwode, Bishop of St. David's, from 1442 to 1446, and keeper of the Privy Seal to Henry VI., and author of several ecclesiastical works, he founded a chantry during his life at St. Stephen's, as his will, which still exists at Lambeth Palace expresses it, "in bassa capella," and directed that his body should be there buried. It has been thought that the position where the body was discovered was not that where he was originally buried, but that his descendants either hastily removed his remains to save them from insult at the Reformation, or that his shrine was rifled of its ornaments and the body put where found, out of the way, this latter supposition has the more probability, from the fact, that when the body was discovered the coverings of both arms below the elbows were wanting, and as it was usual for bishops, when buried, often to have their gold embroidered greaves and also their episcopal rings, the spoiler would make prize of these parts. Mr. Pettigrew obtained leave from the government to open the wrappings, when it was discovered, that so skilfully was the body embalmed, that the features were perfectly distinguishable, and even the skin of the face and the lips still soft. After this strange disinterment, the poor bishop has found a resting place once more in the cloisters of Westminster Abbey.

The statues recently erected in the niches of the doorways of St. Stephen's Hall, are—

EAST END.		WEST END.	
Matilda.	Richard I.	William the Conqueror.	Henry
Henry.	Berengaria.	Matilda.	Matilda.
Eleanor.	John.	William II.	Stephen

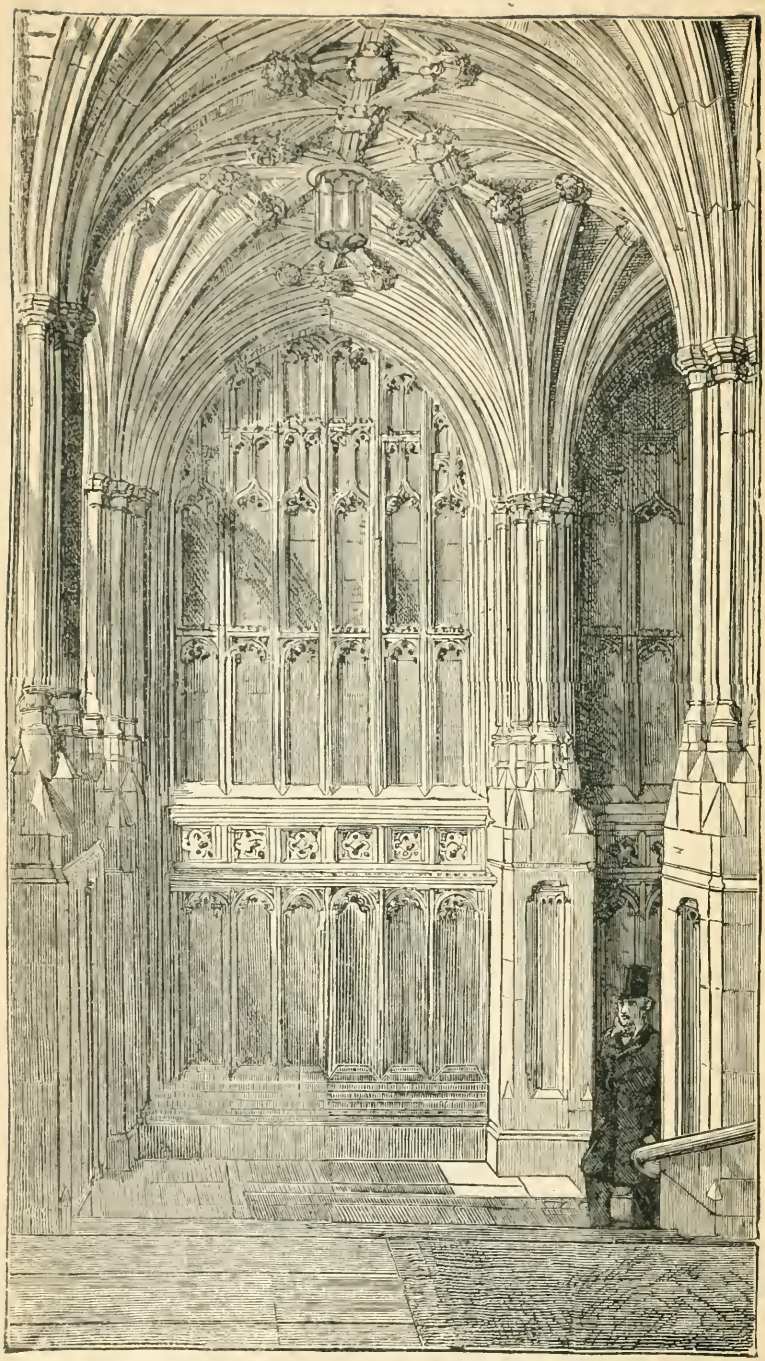
Returning however, to St. Stephen's Hall, we leave it by the archway at the western end, and find ourselves in

ST. STEPHEN'S PORCH,

and here one of the grandest parts of the building is seen. By a happy idea and most skilful treatment, Sir Charles Barry made our time-honoured Westminster Hall an integral part of his new building—the great window which was at the south end of the Hall has been moved back southwards, leaving sufficient room for a spacious landing, richly groined overhead in stone, while, where the window originally stood, a lofty and striking archway leads by a grand flight of steps nearly the whole width into Westminster Hall, which thus forms the public entrance to the New Palace from New Palace Yard. In the Porch, the window above-mentioned has a stone gallery below its sill, whence a fine view of Westminster Hall is obtained, and now that a handsome stained glass window (not unlike in general effect the famous west window of St. George's Chapel at Windsor) has replaced the old glazing—the view hence of Westminster Hall is hardly a less striking one than that from the Hall. From St. Stephen's Porch, by descending other steps, we gain St. Margaret's Porch, the stone arched gallery around which is very beautiful, and thence we may emerge into old Palace Yard opposite Henry VIIth's Chapel; so that an entrance from either old or new Palace Yard, leads equally to the Central Hall, by the course we have been conducting the visitor, and so to all parts of the building. As yet little has been done, except forming the archway mentioned above to

WESTMINSTER HALL.

But it is understood that it was part of the plan of the architect to decorate its walls with frescoes, as well as to make it an appropriate anti-chamber to the House of Legislature, by adorning it with an avenue of pedestals, bearing statues of those public men whose worth and patriotic efforts in parliament may entitle them to such a distinction. Sir Charles Barry also expressed a wish to raise the roof, and although this has been considered by



GRAND STAIRCASE—HOUSE OF COMMONS.

some almost as a desecration, yet it must be owned that its connection with the loftier proportions of the new building gives an appearance of uncomfortable depression to its noble roof. Of historic interest Westminster Hall has had its share in all ages. Built, it is supposed, originally about 1097, it was almost entirely re-built and the roof (the beauty and constructive skill of which has interested architects and antiquarians for many ages) erected by Richard II. about 1398. The first great public act taking place within its walls, was by a strange fatality the deposition of that very King himself in 1399. From the year 1224 till the year 1882 the great Law Courts of England were established either within or adjacent to the Hall. Its walls witnessed the installation of Cromwell, as Lord Protector, whose head, with those of his associates, Ireton and Bradshaw, was a few years later, ignominously exposed on poles erected upon its roof. Here the regicides sat in judgment on Charles I., who had himself been present while his faithful servant Strafford was tried and condemned a short time before * Here the trial and acquittal of the seven Bishops took place in the reign of James II., and the same walls witnessed the famous trial of Warren Hastings in later days, besides numerous other trials, banquetings, and ceremonials, connected with stirring periods of our national history. The last state occasion on which the Hall was used, was for the Coronation feast of George IV. In forming the new archway at the end, some portions of an arched passage in the thickness of the wall were discovered, belonging to the Hall of Rufus, drawings of these were made before they were again hidden by the new work. The beautiful stained glass in the large window represents the Arms of the various Sovereigns from the time of the Conquest.

On December 4th, 1882, the Judges in procession left the Courts adjacent to this Hall to take possession of their New

* Tablets are inserted in the floor of the Hall, indicating where these events took place, *see pp.* 68.

Courts in the Strand. The pulling down of the Old Courts disclosed to view the old flying buttresses of Richard II. and the still earlier ones, and wall of Rufus. These have been carefully restored, and the building as now seen on the West side represents its appearance in the reign of Richard II. This restoration has been carried out by the late Mr. J. L. Pearson, R.A.

To commemorate the trial of Charles I., tablets are affixed upon the flight of steps which lead from Westminster Hall to St. Stephen's Porch, bearing the following inscriptions—

"This Tablet marks the spot where Charles Stuart, King of England, stood before the Court which sat pursuant to the ordinance for erecting a High Court of Justice for his trial, which was read the first, second, and third time, and passed by Parliament on the 4th January, 1648-9. The Court met on Saturday, 20th, Monday the 22nd, Tuesday the 23rd, and on Saturday the 27th January, 1648-9, when the sentence of death was pronounced upon the King."

"The trial of the King was, by order of the Court, held where the Courts of King's Bench and Chancery sat in Westminster Hall, and this Tablet marks the position of the Bar that separated those Courts from the length of the Hall."

In explanation of these inscriptions it must be borne in mind, that during the 17th and 18th centuries the Court of King's Bench, and the Court of Chancery sat side by side at the southern end of Westminster Hall, enclosed within wooden partitions, extending down the Hall in length about 34 feet from the south end wall, upon a platform which was raised up across the Hall.

To form the Court for the King's trial, those partitions were removed, whilst a barrier which was erected across the end of the platform, to separate the Courts from the rest of the Hall, was retained.

The King's Judges were seated facing down the Hall on benches placed in front of the southern end wall; and the President Bradshaw sat in the centre of the Court. Before Bradshaw was placed the King: and the chair assigned to him

stood with its back almost touching the bar which formed the lower end of the Court.

The dimensions of the Courts of King's Bench and Chancery are marked upon ancient plans of the Hall, and thus the precise spot where the King stood, when he rose from the chair to address the Judges, is ascertainable.

Of the Court set apart for the trial of the Earl of Strafford, no plan exists which determines the site or the arrangement. The only certainty on these points lies in the fact that the Court must have extended over a considerable portion of the floor of the Hall, as provision was necessary for the accommodation of the Sovereign, and of both Houses of Parliament. Following out this indication a tablet has been fixed on the centre line of the floor of the Hall near to the doorway which leads to the House of Commons, bearing this inscription.

"This Tablet marks with as much accuracy as can be attained, the place where Thomas Wentworth, Earl of Strafford, stood in this Hall during the impeachment for High Treason brought against him upon the accusation of the House of Commons before the House of Lords: 22 March—29 April, A.D. 1640-1."

For the site of this tablet a certain amount of evidence is obtainable. The sources of information nearest in time to Strafford's trial regarding the position assigned to him in the Hall, are Hollar's print of the trial scene, and the following paragraph which commences the "Brief and Perfect Relation" of the trial, printed in the year 1647, and written by one who claims to have been "present at all the action."

"The House for the appearance of the Lord Lieutenant was the Great Hall in Westminster where there was a Throne erected for the King, on each side whereof a Cabinet enclosed with boards . . . before that were the seats for the Judges of the Upper House, and sacks of wool for the Judges; before them, ten stages of seats extending further than the middle of the Hall, for the gentlemen of the House of Commons; at the end of all was a desk closed about and set apart for the Lord Lieutenant and his Counsel."

The renderings of Strafford's Trial-scene by the artist and by the writer are in fair mutual agreement. Hollar drew the scene standing at the lower end of the Hall, with his back turned towards the principal or northern entrance. The foreground of the engraving shows Strafford within the "desk closed about," prepared for him and his law advisers. The Bar in front separates him from the Court. The "ten stages of seats" occupied by the House of Commons, 5 rows on each side of the Hall, stretch from the Bar towards the dais which supports the Throne. The floor of the Hall is occupied by tables for the Clerks and woolsacks for the Judges. The woolsack, on which sat the Lord High Steward, stands in front of the dais. The Throne, and Cabinets on each side, form the upper, or southern end of the Court.

The site of the Throne, it must be remembered, was not in close proximity to the southern, or end wall of the Hall. The Throne was separated from that wall by an interval of about 55 feet, which was occupied by the Courts of King's Bench and Chancery, which, as mentioned on p. 67, sat at the southern end of Westminster Hall, including in this calculation the space taken up by the steps and passage-way which gave access to the Courts.

Starting then at the 55th foot from the south end of the Hall, as the point where the Throne and adjacent Cabinets were stationed, and allotting 35 feet as the space occupied by the Throne and Dais, 44 feet as the length of the benches assigned to the House of Commons, and 2 feet as the width of the Bar, it will be found that the spot where Strafford stood during the trial would be about 136 feet from the south end wall; and as the length of the Hall is 240 feet, this point on the floor is fairly in agreement with the statement made in the "Relation" of Strafford's trial, that the ten stages of seats for the reception of the House of Commons extended, "further than the midst of the Hall."

Attention may be drawn to a tablet affixed to the east side wall near the south-east angle of the Hall, which bears this inscription.

"The marks [+] placed on each side of this tablet indicate the position of an archway which for upwards of 130 years, from the first year of the reign of Edward VI., A.D. 1547, until the year 1680, was the principal access to the House of Commons which sat, under a grant from that Monarch, within the Chapel of St. Stephen. Members approaching the House of Commons through this archway passed down the Cloister, which is built against the other side of this wall, ascended a flight of steps leading from the south-west corner of the Cloister to a vestibule attached to the west front of St. Stephen's Chapel, and entered the building by the western doorways.

King Charles I. passed through this archway when, on January 4, 1641-2, he attempted to arrest in the House of Commons the five Members of Parliament.

This access to the House of Commons fell into disuse after the year 1680 A doorway was then cut through the centre of the south wall of this Hall which led to the entrance into the House of Commons through the west doors of St. Stephen's Chapel—a route which remained in use until that building was destroyed by the fire of the 16th October, 1834."

Many ancient ground plans of the Palace of Westminster indicate the position and dimensions of this archway; and the course taken by Charles I., when he passed through the door, is thus described, from contemporary evidence, by Mr. Forster in his "Arrest of the Five Members" (p. 183), The King's guard and attendants having reached the entrance gate of the Hall, "formed suddenly into a lane, ranging themselves on either side along the whole length of the Hall; and Charles passing through this lane, and entering the door at the south-east angle, ascended the stairs into the Commons' House."

The Rt. Hon. David R. Plunket, The Rt. Hon. Herbert T. Gladstone, and The Rt. Hon A. Akers-Douglas, as First Commissioners of Works, sanctioned the placing these tablets within the Palace of Westminster, on information suggested by Sir Reginald F. D. Palgrave, the Clerk of the House of Commons, which he has obligingly recorded on these pages.

Mr. J. T. Jones, the Clerk of the Works of the Palace of

Westminster, with wonted zeal and ability, made the calculations necessary for the placing the tablets, and on his knowledge and accuracy the utmost dependence can be placed.

In this Hall, on the 26th and 27th of May, 1898, the remains of the late W. E. Gladstone laid in State. The first day the doors were opened at 6 a.m., and were not closed till 8 p.m., on the second they were opened again at the same time, and were closed to the general public at 6 p.m., from that time to 8 p.m. was reserved for Liberal Delegates numbering about 2,000, it was estimated that nearly 300,000 people passed through the Hall in the two days.

Statues have been placed in the Hall, of Queen Mary, James I, Charles I, Charles II, William III, George IV, William IV.

* *CLOISTERS.*

Not open to the Public.

[An extremely beautiful new doorway on the east side of the Hall leads to the old cloisters of St. Stephen's which have undergone a thorough restoration and had considerable additions made to them with such skill, that it would be impossible for an unprofessional observer to detect where the new work has been incorporated with the old. The fan tracery of the Cloisters is one of the most elaborate and beautiful specimens of the architecture of this kind that yet remains in England, and from the richness of this portion it may be gathered what was the splendour of the Royal Palace and Monastery, of which it formed a part. The small projecting chapel anciently an oratory on the west side of the cloister court is well worth attention for the beauty of its details. A staircase and gallery were added to the upper Cloister to fit the whole to serve as the private entrance, with its necessary offices and appendages, for Members of the House of Commons, either from the Hall, or from New Palace Yard. The effect of the rich groining of these Cloisters, Gallery, and Staircase heightened in effect by the sparkling stained glass of the windows, and the many coloured tiles of the floor is most charming. The three sides of the upper Cloisters, which are old, are not groined. The staircase from the lower to the Upper Cloister, with its central clustered pillar supporting the groined stone roof above, is most picturesque and original in its composition.]

Proceeding up this staircase and through the upper Cloister, we enter the

* *MEMBERS PRIVATE ENTRANCE.*

Not open to the Public.

[The Cloisters of St. Stephen's, as before said, have always been considered one of the most beautiful examples of the architecture of their time and style existing in England, and in the restoration of them, which has been most scrupulously effected from authorities, the architect of the new Palace has shewn the best judgment, since by their incorporation with his magnificent building, which will endure we may hope, as long as England exists, he has taken the best means of permanently preserving to us, and to future times, this evidence of our forefather's taste and skill. The upper storey of the cloister had been almost entirely destroyed, either by innovations or by the fire of 1834, and only just sufficient remained to afford an idea and authority for its restoration: the visitor will specially notice the characteristic and beautiful new Staircase which connects the upper and lower cloister—the latter is used for the depository for members cloaks and coats on entering from the Star Chamber Court or from Westminster Hall.]

Passing through Westminster Hall, we shall emerge once more into New Palace Yard, and take leave of this wonderful building, which, whether we consider its importance nationally, the extent and intricacy of its details or the multifarious operations which go on within its walls, must excite our interest and national pride as Englishmen, while, in common with the multitudes of intelligent foreigners who visit it, we cannot but feel admiration at the talents, the energy, and perseverence of the able author of the whole, who must have felt that the almost universal admiration which he received from all the intelligent, in some measure compensated for the troubles, vexations, and labour, which it would seem always necessarily arise in so protracted a work, more especially when carried out under successive administrations. The New Palace of Westminster has, at least, removed the reproach so long cast on us by foreigners, that ours the richest and largest city in the world had no public Building of

magnificence or originality, compared with the capital cities of our continental neighbours.

A great improvement has been made in the signal light on the Clock Tower at Westminster. The light, which is kept burning whenever the House is sitting, was used in its new form for the first time at the beginning of the session 1893. Previously it was only visible over the Western districts, but it has now been made to show a light in every direction. The same powerful Wigham gas burner is retained that has been in use since the signal light was first established, twenty years ago, but dioptric lenses have been added, which very greatly increase the illuminating power. The light is two hundred and fifty feet high, and the Clock Tower is now a powerful light-house, throwing a beam visible many miles in all directions. The system is the same as has been adapted to many of our light-houses, by Messrs. Edmundsons, of Westminster and Dublin.

OLD PALACE YARD.

Photo York & Son.

STATUE OF RICHARD CŒUR DE LION.

APPENDIX.

NOTE.—*Reference on p.* 62.

THE TABLE of the House of Commons, 1707—1834, which stands in a room adjacent to the "Newspaper" Room.

During the progress of the fire which destroyed the greater portion of the ancient Palace of Westminster, 16th October, 1834, the Table of the House of Commons was rescued. It was first placed in the rooms of the office of the Board of Works, and, subsequently, at the instance of Mr. Speaker Peel, on the suggestion of Sir Reginald Palgrave, the Table was installed within the precincts of the House of Commons.

The Table was prepared for the use of the House of Commons, when the first Parliament of Great Britain met, upon the union of England with Scotland, 23rd October, 1707. To provide accommodation for the Members for Scotland, the Chamber in which the House of Commons met was reconstructed, the undertaking being entrusted to Sir Christopher Wren. In the House of Commons, which he designed and arranged, the Speaker's Chair, Table, and the Galleries were the most conspicuous features.

The Table is made of solid mahogany, enriched with ornamental work characteristic of Wren and of his style. The end which faced the Speaker's Chair contains two drawers for the use of the Clerks of the House, then two in number, the third Clerk being added on the occasion of the Union with Ireland. Around the further end of the Table, on the upper surface, are the sockets and fittings for a slight brass edging, which indicated the place on the Table for the reception of the Mace, while the Speaker occupied the Chair of the House. When he left the Chair, and the House resolved itself into Committee, the Mace was placed in the recess below, constructed for that purpose.

A momentary thought, at the least, may be bestowed on those "masters of assemblies" who have sat and stood on the right hand side of this Table, when it had its place before the Speaker's Chair:—Sir Robert Walpole, William Pitt, father and son, Charles James Fox, Burke, Canning, Peel, Mr. Gladstone's first admission into office as a First Lord of the Treasury occurred during December, 1834; he therefore never sat upon the ministerial bench alongside this Table. Still, as he took the oath here, when he entered Parliament, the name of Gladstone may be recalled to mind among those leaders of men, who achieved renown in the House of Commons; and, if so, Disraeli, the illustrious antagonist of Peel and Gladstone, should also be had in remembrance, though his admission into Parliament was not until three years after the great fire of 1834.

It may be mentioned that this Table appears in the picture by Carl Anton Hickel, contained in the National Portrait Gallery "of the interior of the old House of Commons in St. Stephen's Chapel, in the year 1793."

PICTURES IN THE ROYAL GALLERY.

INTERVIEW BETWEEN WELLINGTON & BLUCHER,

AFTER THE BATTLE OF WATERLOO.

(FRESCO BY D. MACLISE, Esq., R.A.)

This Picture is executed upon one of the large compartments, which are forty feet long, of the Royal Gallery in the Palace of Westminster. Nearly in the centre of the work is placed the Duke, mounted upon his horse Copenhagen ; Blücher, also mounted, grasps the hand of Wellington with characteristic force and fervour,—his eager, resolute face, with his grizzled moustache, his grey hair and keen grey eyes—hard, strong and grim—show beneath the Prussian travelling cap he wears. He has just moved his horse to go, and yet again pulls him up to clasp the victor's hand, whose work he is now about to finish ; for it has been settled between the Generals that the pursuit should be taken up by the Prussians, while the tired and war-worn English rested upon the field of battle. Tired and war-worn is the Duke ; calmer, more resolute and still than the demonstrative Prussian. The composition forms itself in great masses, very skilfully designed to emphasize this central group of the Duke and General, and without obviously declaring the art employed to that end, resolving itself into sections which are subservient to a grand whole. We see along the back of the picture the English cavalry pursuing the artillery and waggon-train down a

hill and upon its rising crest. Immediately behind the heads of the Generals is the name of the inn, "*La Belle Alliance*," appropriately written upon a board fixed against the side of the house. The ruined roof, the torn walls, the slow wreaths of smoke that rise through the denuded rafters, the deserted dove-house, whose inmates the war has frightened away, are all signs of the havoc that has been going on, and even yet not ceased, as the flying artillery shows.

Like two wings of the composition, on either side of the Generals is grouped the Staff of each. On the Prussian side, next to Blücher, ride Gneisneau, the commander to whom the pursuit was given, with white plumes in his hat, Nostitz, Bulow—an old, yellow man, in a blue coat loaded with orders,—Zeithen, and others; amongst them a Brunswick officer, with the skull and cross-bones on his shako, and nearest to the front, mounted upon a magnificent white horse, rides Sir Hussey Vivian (Lord Vivian) in a hussar's dress. On the Duke's side is a group of officers, few, indeed, of note, seeing that most of the heroes of the fight had been rendered *hors de combat* before the meeting took place. Just behind the Duke are General Somerset and Lord Arthur Hill (Lord Sandys), and between them is seen the face of the Hon. Henry Percy, who bore home the despatches and the captured eagles. A few of the 2nd Life Guards and the Royal Horse Guards Blue, in the blue or red uniforms of each corps, such as the fortunes of the day had left in their saddles, to form the Duke's escort, make up this wing of the composition. Some of them cheer, waving their sabres; one bears an eagle, and another the shot-torn banner of his regiment. The shakos, helmets and bearskins worn by each body respectively, have been grouped and got together by the artist with wonderful skill, so that they fall into harmonious masses of fine composition.

No part of this extraordinary picture deserves more unqualified admiration than the grouping of the horses, with the immense variety of their actions and even their expressions. Solid, alive, vital, as it were equine, and magnificiently drawn and grouped are these animals. The steed Blücher is mounted upon is full of the fire of his fierce master, and seems bent upon dashing off. Wellington's famous animal, Copenhagen, stands with gingerly delicacy and grace amongst the slain; his glossy flank seems to twitch and his grave eye to look commiseratingly about. Hardly inferior to these are the black horses of the English Guards, which form a mass of solid colour gravely contrasting with the lighter bays mounting the Prussians on the other side, to which last the most magnificently painted white horse ridden by General Vivian forms a luminous central point of brilliant colour that will win the admiration and delight of every spectator.

This horse of General Vivian's is a very important element of the composition, not only by centralizing and illuminating the whole of that side of the composition by its colour and brilliant treatment, but by its action connecting the upper group of riders with the line of wounded and slain men lying upon the ground athwart the front of the picture. The animal snuffs at the face of a Carabineer, whose breath has gone for ever. Beside this Carabineer lies a wounded Englishman; next is a French Cuirassier, and then a Highlander, who, having been wounded in the arm, has had a tourniquet applied to it. He is a piper, and has blown his instrument with his latest breath; for the surgeon, who left the tourniquet upon his limb, will find, indeed, more pressing cases to attend to, seeing that he has gone beyond the reach of human ministration. There he is left, with outstretched arms and fingers strained and rigid; beside him, fallen from his grasp, lie the pipes he will never blow more, and the steel-hilted claymore that failed to save him from the winged Death. Above are two Irishmen frantically cheering their victorious countryman the Duke, and waving their caps, these are Connaught Rangers. Next, beyond this, is a group about a captured gun, over which lies a French Artillery officer's body, just as he died to defend his command, and a Cuirassier dead upon the ground before the muzzle; the gun-carriage has been shattered, and the gun itself indented by English shot. Below lies an English colour-sergeant, disabled by a wound in his leg, which an hospital orderly bandages up. This is an Englishman; and his face, confessing but not succumbing to pain, is finely expressive.

On the other side of the composition, behind the Duke, are several groups; a Highlander, a Foot-guard and a Fusilier carry off the body of a youth of twenty-two years of age:—this is the "young, gallant Howard," mentioned with grief by Byron. He has been struck down just at the end of the battle, and leaves a young widow and unborn child to mourn the terrible war. The faces of his attendants, full of tender commiseration, are perfectly expressive and apt. Upon the ground lies an English General Officer, wounded in the breast, attended by a Light Dragoon, a Foot-guard, and a drummer. Nearer the centre, three of the Life Guards, whose contorted faces show the pain the effort costs them, brandish their sabres and cheer. Their trumpeter lies dead in the front, his silver instrument battered by a musket ball, its embroidered, beard-like banner across his knees. Quite in the centre, and seen between the horse's legs, lie more of the wounded and the dead. Removed from this, and at the extreme left of the picture, is the wounded white horse of a Cuirassier, vainly striving to rise from under his master's body, which, thrown almost from the saddle,

lies athwart the carcase of another horse, whose eyes are just glazing in death. Against the margin of the picture lies a tall Enniskillen Dragoon, badly wounded, his helmet off, attended by a comrade. On a gun above these lies a dying Hanoverian, to whose lips a priest holds the crucifix, with wondrous earnestness of expression,—a companion holds up the heavy head. A Sister of Mercy and a *Vivandière* regard the scene; the last, hardened but commiserating, holds a glass of spirits for the dying man, taken from her barrel. Behind her and upon the frame of the gun is placed a knapsack filled with crosses, jewels and gew-gaws torn from the slain; these a round-headed infant, the woman's child, plays with. All about the field are scattered arms, stove-in drums, broken musical instruments, spent shot and shattered shell.—*Athenæum.*

THE DEATH OF NELSON,

(BY D. MACLISE, R.A.)

In this Picture Mr. Maclise has cast himself as wholly and heartily into his naval task as he did into that with a military theme. The scale of both, life-size, on a space forty-five feet long by twelve-feet high, is the same; they form the largest single portions of the wall-pictures to be produced by him in the Royal Gallery—a hall set apart for his hands alone to decorate. Anxious as before to produce a permanent and eminently characteristic record of the scenes, the painter has not only availed himself of existing portraits of men engaged in the battles, but studied and portrayed every detail of manners, costume and arms of the period in question. So happily has he done this, and so vigorous are the pictures, that their subjects and motives impress the spectator before he learns that such and such were the buttons, plumes, and head-dresses of the one, or the guns, rigging, pigtails and cutlasses of the other. An artist recognizes in both that admirable generalization which is consistent with the utmost elaboration of detail; and while it renders the number on a soldier's button, gives the texture, lustre and minutest character of the thing, even to those on its stamped ornamentation, yet does not make the same distinct in the picture. To deal with the masses of blue supplied by the sailors' dresses in the new subject has been a difficulty far beyond that of the red coats of the former one. Mr. Maclise has hardly been recognized as a colourist; indeed, excepting some phases in the 'Hamlet,' he has seldom aimed at that quality. In 'The Death of Nelson,' the very difficulty referred to has stimulated him to an unwonted success; and, considering the whole nature of the task, no one will deny its value therein.

Mindful of the architectonic character of his task, the artist has placed his principal incident in the centre of his picture, and ably led the eye to that point by its colour, and giving a strong note of white in the lower part of Nelson's dress, in contrast with his deep blue coat. Not less guiding the eye to the same point is the concentration of the action of the principal group upon the wounded hero, who, half-raised from the deck, and supported in the lap and arms of Capt. Hardy, lies back, with an expression of subdued

suffering; while the surgeon, Dr. Beattie, heedfully raises the right arm of his patient, for it was on that side he was wounded, and, with is own disengaged hand, approaches the hole the ball has made in the upper part of the coat-breast. The lower limbs of Nelson are drawn up on the deck, his empty coat-sleeve buttoned up in the usual way. Between the surgeon's and Nelson's faces appears the handsome countenance of a Lieutenant of marines, named Ram, who was present on the occasion, and seems here full of anxious grief.

Nelson, just before dying, asked, "How many flags have we taken, Hardy?" Mr. Maclise has followed the suggestion thus given, and placed a sailor in the fore part of this group, supposed to have come towards the admiral at the moment before he fell, bearing the ensign of a captured ship. This man kneels, his glorious charge forgotten in view of the stricken commander's danger; his face, no less than those before mentioned, is admirably wrought. Around the group thus described, a host of minor incidents appear. The bustle and uproar of a battle, at sea even more than on land, cause some occurences within arm's reach to be beyond notice, while others, more distant, to which attention is driven, are potent to interest. News at such a time does not always travel swiftly; at Trafalgar it was not until the end of the action that Nelson's fall was known through the ship; he himself, when carried below, spread his handkerchief over the orders on his coat, hiding them so far as possible to conceal the fact. Availing himself of this slow spread of news, the artist has shown us, in the double-ranked men forming a gun's crew in the background, one who has seen the event heedfully speaking behind his hand to his next comrade, and telling the secret the officers strove to hide: the next, or third, of this rank, a stolid fellow, has seen nothing, and thinks of nothing, but waits, with folded arms, for the word of command to haul the cannon inboard, after the discharge. The captain of the piece sights along its tube, taking aim, and, with stooping back, notes his mark in the near side of the Redoutable, the Victory's antagonist.

Nelson fell on the spot of the Victory's deck which is now marked with a brass plate. Mr. Maclise proved that, by an odd coincidence, his finished pictures and the actual deck so marked are indentical in size. Thus, six feet from the marked spot is the ship's companion-way or ladder leading below: such will be the distance in the picture from the same opening, down which two sailors, naked to the waist, and full of earnest care for a younger wounded comrade, are carrying him. The elder man's face, showing him old enough to be father to the poor fellow, is a perfect study of expression, very moving to the spectator in its honest sorrow that does not weep. This

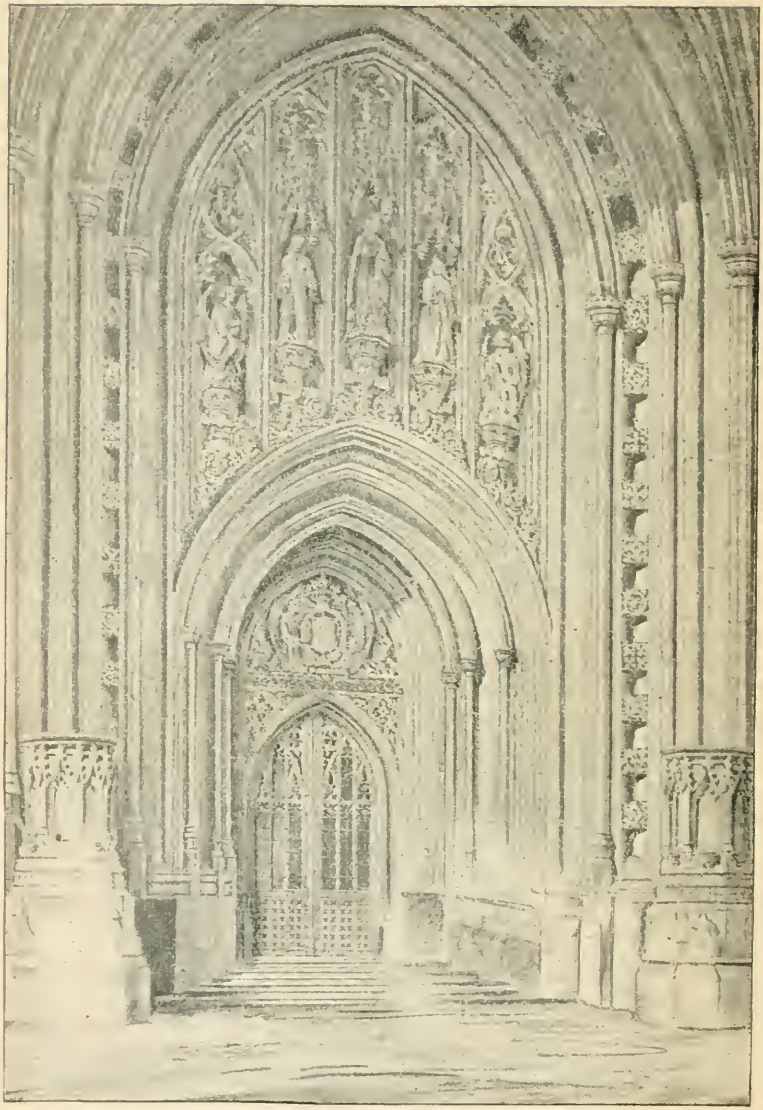
incident occurs a little to the spectator's left, and consequently, nearer the bow of the ship than the place of Nelson's fall. Immediately behind it stand the crew of a gun at their quarters, three on each side, its captain on the left: thus near, these men have seen the Admiral wounded; but true in discipline, they keep their posts, with diverse expressions of emotion. Nothing can exceed the variety in this quality the picture shows. The artist is a master of expression, and so felicitous in dealing with it that nowhere do we get the slighted stain of melo-drama or attitudinizing, although the circumstances might well lead ordinary designers into those follies. It is impossible to look at the crews of the above-mentioned guns, still less at that which appears still further on our right, and fail to admire the power shown in rendering many personalities and varieties of human expressions among individuals of one common class engaged in a common office.

Between the two guns spoken of is seen a naked negro pointing out to a marine the man of the Redoubtable who shot the Admiral; the soldier takes aim with his musket at him. Next to these going forwards, come two marine officers looking through telescopes for signals from some other ship of the English Fleet. Returning aft now, we come upon the steps that lead to the poop, ascending and descending which are marines and soldiers, some bearing wounded men. Upon the poop deck itself is, with others, the young midshipman who shot the Admiral's slayer; the last being a mizen-top man of the Redoutable. It is related that the English sharpshooters during the rest of the fight kept their eyes so effectually on this part of the enemy's rigging that none came down alive, and of those that did not attempt to descend the whole were slain; some of their bodies hung, arms and heads downwards, over the sides of their little stronghold. The midshipman with eager face watches among the knot of French sailors for his man.

Seen under this poop as a gallery is the covered part of the quarter deck, and just beneath the last-named group is a third gun and its crew, the captain of which pulls the lanyard or string of its flint lock, with the true professional upward jerk of his fist. An incident so apparently barren of interest as this of a gun's discharge, has been rendered peculiarly effective by the genius, skill and care of the artist. The men keep their ranks, some quite at home and indifferent, some interested but steady; one, a stalwart fair faced youth in his first battle, leans a little forward to watch through the port-hole the effect of the shot. Mindful of what we said especting the artist's heedful study of costume, let us here exemplify its working. It was thought that the carronades of Nelson's time had long ago

been melted into new fashions, but after much search one was discovered in some half-forgotten corner of the dockyard, furbished-up, re-fitted with its proper breaching or rope tackle, its appropriate flint lock and carriage; this Mr. Maclise has painted most heedfully, and the thing is a record for all time of singular interest. Many things have become quite obsolete since the great Admiral's day; before the use of percussion caps flint locks for cannon vanished, with them the horn of priming powder the captain of each gun were, slung by a belt across his body. Flint-locks were very fallible, and in the hurry of action not easily got to rights; on such failures, a common fuse was employed, for safety in using which each gun was furnished with a bucket, full of water, and fitted with a perforated cover, into which the burning end of the fuse could be placed after use in discharging the piece. With powder and cartridges about, and magazines open, such precautions were essential. Such a bucket stands here at the breech of this gun. Round about are many old-fashioned weapons, chain-shot, shot neatly bound up with rope to form the fearful grape, ramrods, sponges, screws, handspikes, &c. Facing us, and as if drawn inboard from the port side of the ship, on which we stand is a gun being sponged out by its crew; the captain, a weather-beaten fellow, strong and rough as a north-easter stands with his thumb on the vent; a rosy, but powder-smirched boy, all heedless of death, runs along with a cartridge for this piece in his arms.

Proceeding now to the other end of the Picture, passing the wounded Nelson and his friends, we come upon various excellently portrayed groups. A man, shot in the chest, is tended by comrades; one staunches the blood,—another, an old negro with a red handkerchief round his head, brings brandy in a glass. More to the right of these (forward), are three sailors mightily pulling on the main-topsail halyard, with the purpose of clearing the rigging of falling spars or ropes. *Across* the deck and on the bulwarks are the hammock nettings, forming a sort of fortress of ropes and iron stanchions lined with the men's bedding, within which much of the work of a ship in action, and all the scene before us take place. Here are more men, living, wounded and dead. Thus far we have described the human element of this noble picture. Alongside of Nelson's ship are visible the three masts of the Redoutable. Showing beyond the rigging of both ships, entangled with, and borne aloft by that of the Victory, is an upper yard, with its sail attached, of her antagonist. Shot away, and thundering down upon her deck, is one of the Frenchman's masts, its head and top.—*Athenæum.*



THE ROYAL ENTRANCE, VICTORIA TOWER.

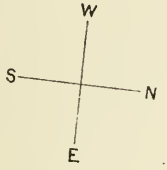
REFERENCES.

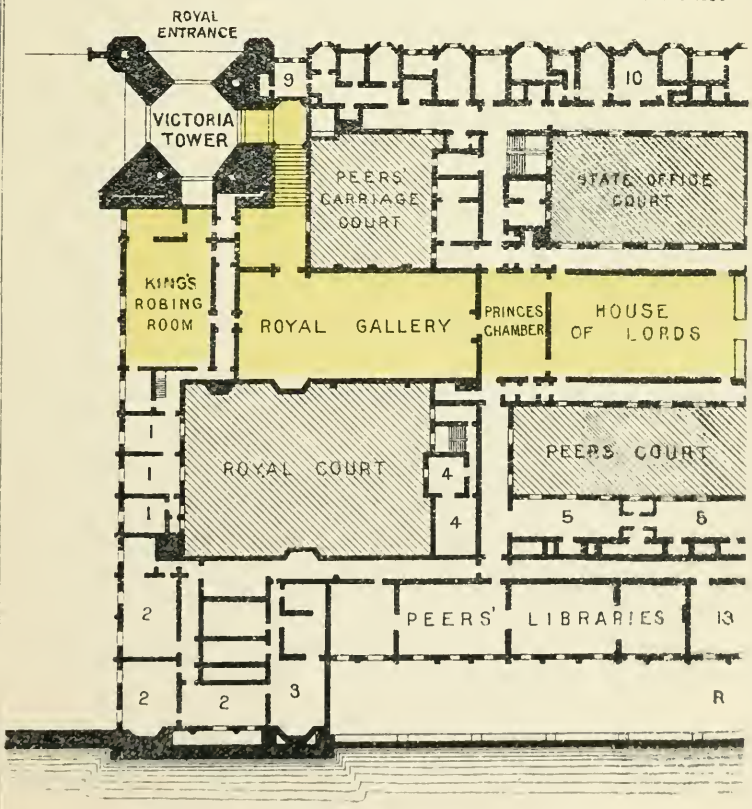
HOUSE OF LORDS.

1 Lord Great Chamberlain
2 Clerk of Parliaments
3 Committee Room
4 Bishops' Robing Rooms
5 Refreshment Rooms
6 Law Officers Rooms
7 Ministers' Rooms
8 Peers' Robing Room
9 Reading Clerk
10 Lord Chancellor
11 Yeoman Usher
12 Chairman of Committees
13 Peers' Committee Rooms

HOUSE OF

14 Dining Roor
15 Speaker's R
16 Serjeant at
17 Members' R
18 Chairman o
19 Government
20 Division Lol
21 Ministers' R
22 Clerk of the
23 Ministers' R
24 Votes and P
25 Private Bill
26 Grand Comn
27 Telegraph Of
28 Post Office





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PLAN OF PRINCIPAL FLOOR

REFERENCES.

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1 Lord Great Chamberlain
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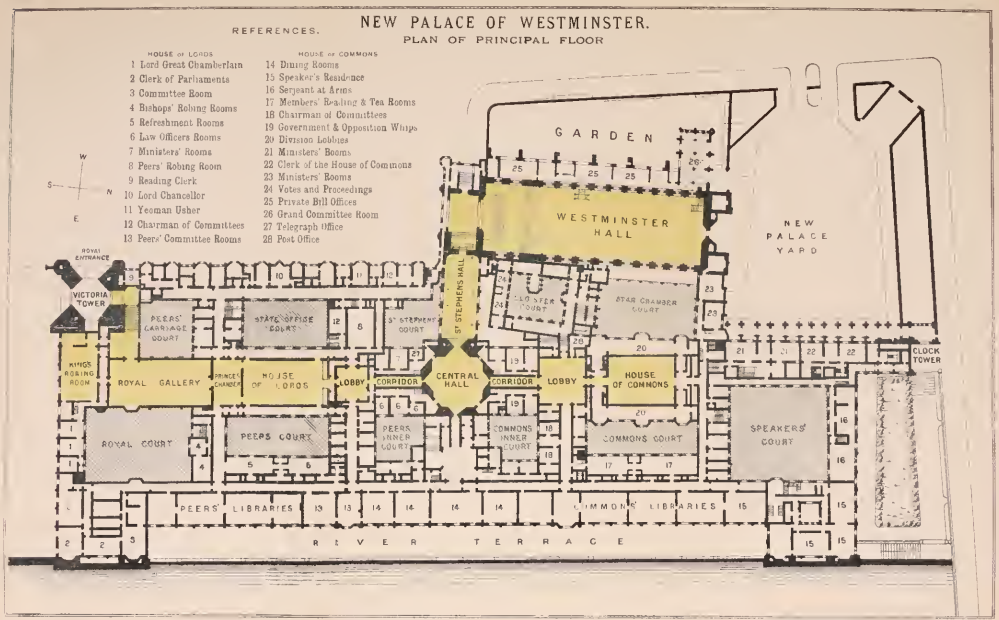
4 Bishops' Robing Rooms
5 Refreshment Rooms
6 Law Officers Rooms
7 Ministers' Rooms
8 Peers' Robing Room
9 Reading Clerk
10 Lord Chancellor
11 Yeoman Usher
12 Chairman of Committees
13 Peers' Committee Rooms

HOUSE OF COMMONS

14 Dining Rooms
15 Speaker's Residence
16 Sergeant at Arms
17 Members' Reading & Tea Rooms
18 Chairman of Committees
19 Government & Opposition Whips
20 Division Lobbies
21 Ministers' Rooms
22 Clerk of the House of Commons
23 Ministers' Rooms
24 Votes and Proceedings
25 Private Bill Offices
26 Grand Committee Room
27 Telegraph Office
28 Post Office



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